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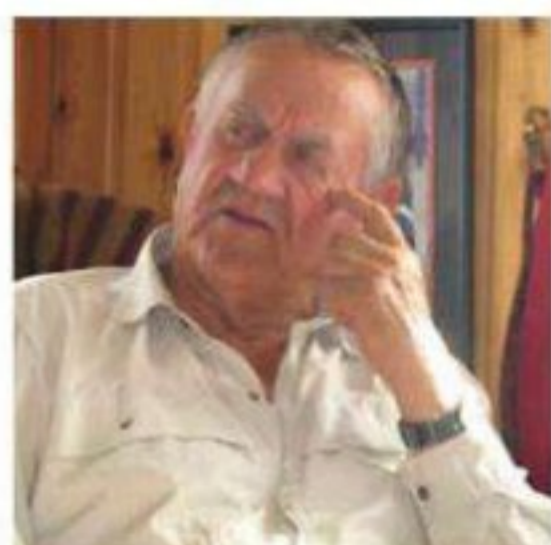
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FROM DAN HOUSTON, EDITOR

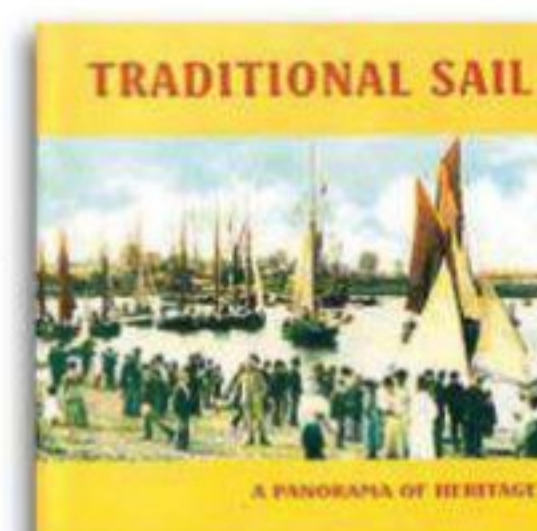
## Look out aloft!

The recent story of a pensioner who was trapped all night when a ceiling collapsed on him due to the weight of a large number of yachting books stored in his loft, struck a chord, I suspect, with many readers. Richard Phillips, 79, of Goldhanger, Essex, was discovered mid-morning by a neighbour after spending the night pinned to his bed under falling plaster and some 150 boxes which contained copies of *Traditional Sail – a Panorama of Heritage*, a book on Maldon.

Initial press reports called them ‘yachting magazines’ and my first reaction was to look at how many copies of CB I store in my converted loft study, and worry about the weight of my working library of bookcases there. The CBs have grown to nearly three yards long and have become a research tool which, with the assistance of the invaluable CB Index, I use on a daily basis. But how much longer can I continue to add to them before the beefed-up ceiling joists start to feel the strain? Of course unconverted lofts are much, much weaker but I wonder how many readers did the same thing, and worried about their collection(s) of reading matter?

Collecting books and magazines, like collecting anything, seems to be a boy thing – most girls seem to get that out of their system during their early teens.

What is good, I suppose, is that women understand this collecting thing in men. They may even promote it. As I discussed Phillips’ predicament with a female friend from Goldhanger she helpfully suggested that those books or magazines might now be freely available. “I bet they’ll just be left outside, we could go and get some...” she suggests, laughing cheekily. Hmm. I could store them in my loft...







# The gift

Vagabundo II was the 21st birthday present whose restoration turned into a rite of passage for student boatbuilder Robbie Fabre and his friends.  
Words and photographs by *Emily Harris*



**Above:** Owner, restorer and now skipper: Robbie Fabre at the helm

The water was getting darker and more mottled by the second, as the wind, blowing from the north, descended over the Gulf of Saint-Tropez at a rate of knots. Yacht *Vagabundo II*, the 42ft (12.8m) German Frers ketch built in 1945, was heeling over but not hard pressed. I'd been up the mast for 20 minutes waiting for more wind to ensure a good shot of pressure in her sails. It was uncomfortable – and then it all got a bit too much. My leg was pinched between a shroud and the spreader in order to make my two hands available for my camera; I'd got the shot but the mainsail had been eased in order to depower her, which wasn't great for me. The wind was getting up – my 'exit strategy' needed to be put into action.

Robbie Fabre, the 23-year-old skipper and new owner, delegated the job of easing the halyard in order to get me down, to his end-of-season crew, younger brother Henry and Tano Noblia (his regular crew having gone back to their universities in the UK after Les Voiles de Saint-Tropez), and I was on deck in a flash.

We were in company of the mistral – the dry, strong wind that blows offshore in the south of France. Robbie and crew all went from aviator sunglasses cool to getting soaked on the foredeck, knocked by every wave but not blinking an eye. This was a small fraction of what this

yacht may have experienced in her early life off Argentina during the war, when her home waters were not littered by mines, like Britain's, but clean, in the South Atlantic.

Her history is quite unusual for a Saint-Tropez classic. It is rich in racing, in particular the unofficial 1940s races that helped develop the endurance-based 1,200-mile, first Buenos Aires-Rio de Janeiro race in 1947, in which she came second overall. From these races her lines were chosen for the Frers-designed Boreal class.

Robbie and his crew were working hard together to get the foresail down and at least secured by a sail tie as the wind was becoming overwhelming. Meanwhile his mother Caroline was left in command of *Vagabundo*, also getting soaked but stoically helming us homeward.

#### FAMILY OF SHIPOWNERS

The Fabre family, which has a history of shipping and ship-owning that dates back to the 15th century, lives in Bristol and has a house in Port Grimaud, near Saint-Tropez, where I had arrived the day before to meet them. Inside, Philippe Fabre sat in his round lower-level drawing room with a coffee in one hand and the other casually referencing the 20- or 30-something books, magazines, and naval drawings that were strewn over the coffee table in front of him. The family's vivid Fabre Shipping colonial-era posters, their bows floating proud,



*Above and previous spread:* The newly-restored *Vagabundo II* off Saint-Tropez  
*Right:* White paint and varnished woodwork give a clean, light look below





## VAGABUNDO II

DESIGNED  
German Frers, 1945

BUILT  
Domingo Catani,  
San Isidro, Argentina

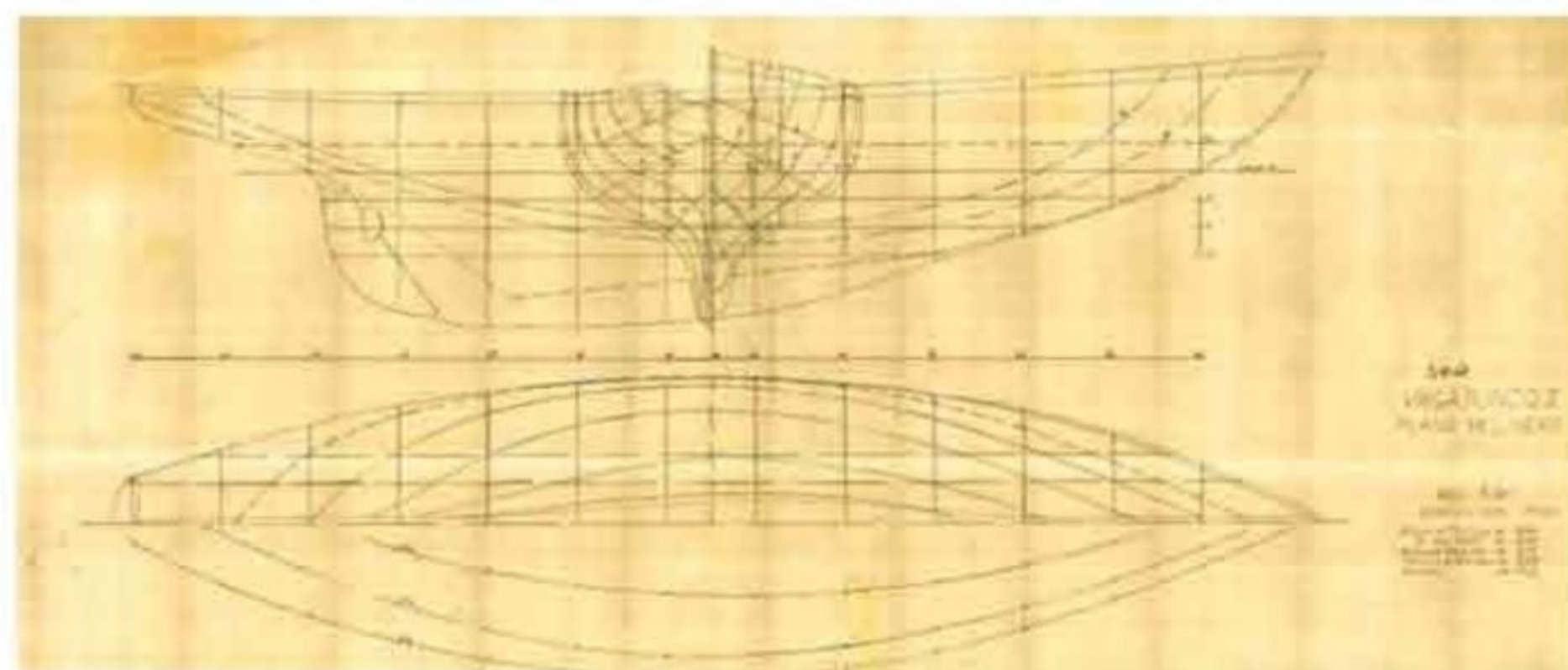
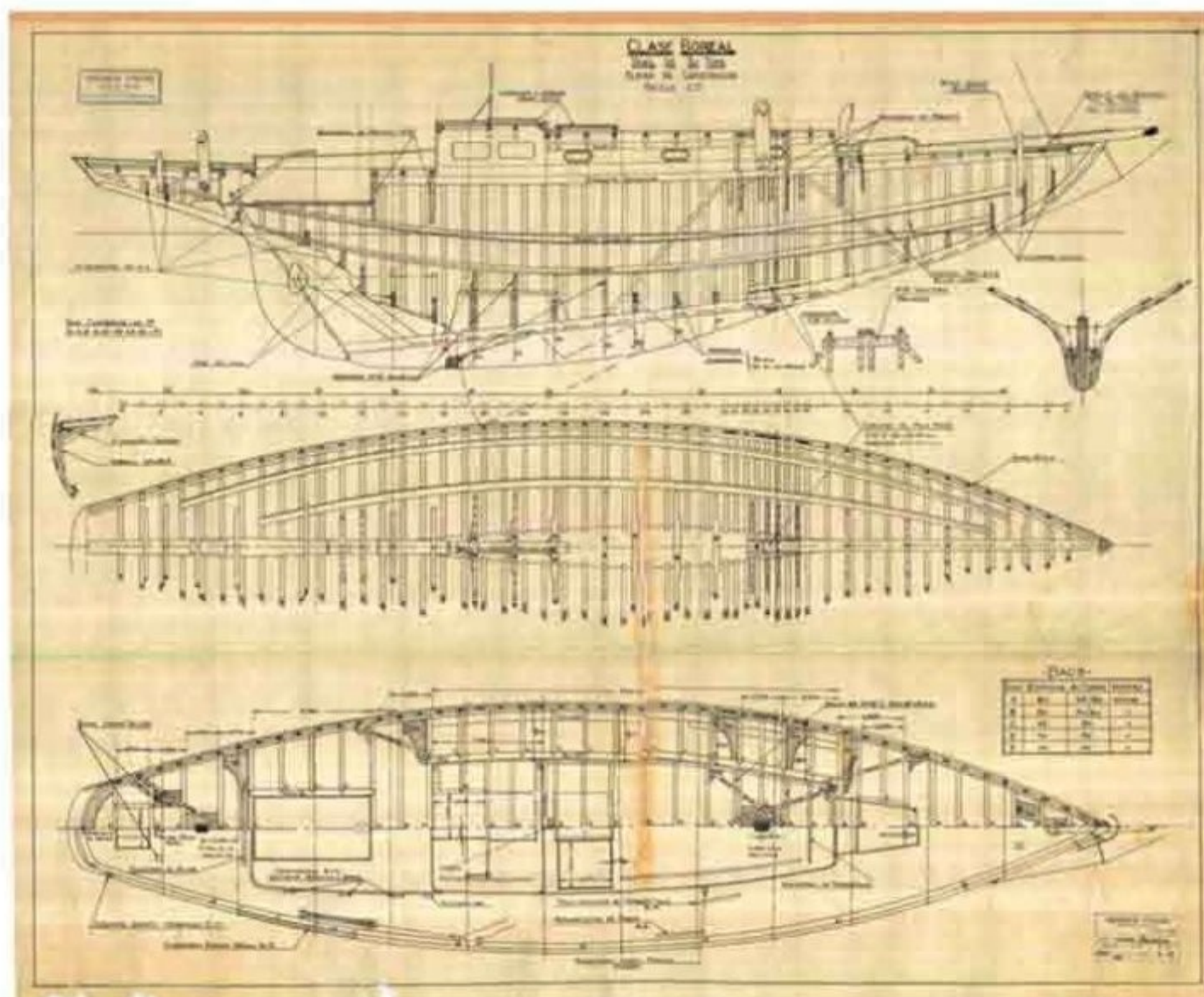
LENGTH OVERALL  
42ft 4in (12.9m)

LENGTH WATERLINE  
31ft 2in (9.5m)

BEAM  
10ft 6in (3.2m)

DRAUGHT PLATE UP  
5ft 7in (1.7m)

DRAUGHT PLATE DOWN  
8ft (2.5m)



Above:  
*Vagabundo's*  
lines were  
adopted for the  
Boreal class

were displayed on every wall. Philippe's two sons had come in with warps coiled up in their hands. It had taken me an hour to work out that *Vagabundo II* was right outside – in their 'backyard', through the blinds, in the water! She lay near Philippe's other yacht *Freya*, a 47ft (14.3m) Bill Dixon sloop.

Considering Philippe has a collection of yachts, I wondered why the Fabres had acquired *Vagabundo II*. As we went to a café in his son Robbie's Boston Whaler, Philippe insisted that buying *Vagabundo* had been a mistake – he'd thought she was his father's friend's yacht *Escorpion*. He had come across the boat via telephone and email, through a friend who had found her in Port Coglino, Saint-Tropez. This friend described her as being "the perfect boat for Robbie", and Philippe instinctively acquired her on the basis of seeing some photographs on his iPad computer.

### BENEFICIAL MISTAKE

Philippe had been looking for a boat for his son Robbie's 21st birthday in 2010. His gift of a yacht was to develop Robbie's marine career, for him to experience the responsibility of owning and skippering a racing yacht as an extension of his future professional career in the design and build of sailing vessels. Robbie is currently enrolled at the International Boatbuilding Training



College, Lowestoft, after gaining qualifications in Marine Technology at Plymouth and Boat Design and Production at Falmouth. Although *Vagabundo* wasn't Philippe's friend's yacht, the family discovered her history and realised what a beneficial mistake she had been!

In the café Robbie reeled off particular jobs he undertook during the restoration. I had originally met Philippe and Robbie on one of the last few days of Les Voiles de Saint-Tropez, on the foredeck of *Vagabundo*, surrounded by his fellow marine graduates, and I'd experienced the heady sense of young team energy. Robbie's infectious enthusiasm made him seem as if he might just untie the lines without us noticing and nip out for a match race or a sail in the dark! Far from the Irish Bar antics that the other young crews preferred, he was telling yarns as if he'd been at sea for years.

The energy was still present as he described to me the work he carried out on *Vagabundo* once he'd transported her from Port Cogolin, near Saint-Tropez, to Southampton in December 2010, minus her rigging, but otherwise a seemingly perfect boat in need of a minor facelift and a few personal alterations to suit her new owner. She had been lying hidden and covered up in Port Cogolin for two years before the Fabres bought her. "On the surface, cosmetically she was just immaculate – she blossomed in our eyes, [but] on closer inspection the

sparkling interior hid the rot around the engine... After using every bluff in the book there was nothing to stop my friend (the determined surveyor) from bludgeoning his way through what was in my mind the perfect interior, with a power tool and no plot," said Robbie.

#### PREVIOUS REBUILD

From then on Robbie knew that *Vagabundo*'s ceilings (the hull linings) would have to come out. Luckily the planking and frames had not proved to be in a similar state of decay. Her previous owners Miguel and Sonia Carril, who acquired her from their father Justo del Carril in 1976, rebuilt her as new in 2003 under the watchful eye of designer German Frers himself.

On completion they then took her cruising the Brazilian shore, reaching Rio and Bahia, and crossed the Atlantic to Argentario, Italy. They competed in the Panerai Argentario Sailing Week 2007 with Frers at the helm and came first overall in the 15m LOA classic division.

But though in terms of sea miles she was being successfully cruised and used, this period took its toll on *Vagabundo*'s structural condition, exacerbated by the lack of ventilation when she was laid up in Port Cogolin. In addition, the angle at which the steering pulleys had been placed had caused movement in the cockpit sides and to the hull. Robbie fitted a stainless-steel structure to

**Above:** The predominantly white interior follows tradition; the boat is fitted out for comfortable cruising as well as racing

“Boatbuilding paralysis had set in. It was a pinnacle moment. We wanted to carry on but had run out of energy.”



**Above:** Deck crew: left and far right, friend Tano Noblia; centre (blond hair), Henry, Robbie's younger brother

stiffen that area and improve access to the cockpit sole and steering system. The Mediterranean's stern-to mooring habit meant that movement had also occurred in the taffrail and had cracked the floor there. Stainless-steel bolts were inserted to the forward face of the taffrail and through the 75mm-deep quarter knees. Fairing to the capping rail and counter was started, and a cracked floor discovered and replaced.

Robbie had soon realised that if he was to correct the problems highlighted by the survey (many of them unexpected) and have *Vagabundo* ready to sail to the Med in June, he needed some help. The answer was to recruit fellow students from the IBTC at Lowestoft. They would commute to Southampton for long weekends (and sometimes longer), sleeping on board to make the most of their time and save money. Unfortunately the portholes had been removed at an early stage and sent away to be stripped, re-chromed and resealed. “Even our drinks would freeze overnight,” says Robbie.

The extremes of weather also affected *Vagabundo*'s teak deck, which moved, meaning about half the seams needed raking out and resealing. It had also split in certain places and had to be routed and splined.

Another major job involved the 74hp Yanmar engine. Its waterlock and filter had to be made more accessible, but also the engine mounts needed investigating as they

set up an annoying knocking at certain RPMs. During that process, the engine was moved to the saloon, where it became the boys' bedside table.

The grey-water system was removed to gain access to keel bolts and limber holes. The refrigeration system was reorganised to run off domestic batteries, helped by a keel cooling system – so easing off strain on the engine when cruising, especially in the Med. The anchor locker was remodelled to a third of its size, and made to drain away to the grey-water system.

#### ‘DINOSAUR’ CENTREBOARD

Progress on fixing the drop-down centreboard (which adds 75cm to the draught), however, was “nothing short of glacial”, according to Robbie. The operating motor was taken out to be reconditioned, but condemned as too far gone. After spending some time deliberating over a manual system, and deciding it would intrude too much into the accommodation, they decided to fit a new motor to the ‘dinosaur’ mechanism and revisit the job this winter.

Making the new sails meant an unscheduled drive to Port Grimaud to pick up the old ones and get measurements. Blocks were made to match and Harken tracks were replaced with more traditional, and longer, ones by Dryade. In March, the job of sanding back the varnish began: 16-hour shifts day after day by the IBTC



crew, and even after a good vacuuming their sleeping bags, as Robbie put it, “looked as if they had spent the night in the Atacama Desert.”

By now, burn-out at the end of a long weekend was the norm as Robbie and his friends, fuelled by a diet of Haribos and Red Bull, drove themselves on, until one weekend, as Robbie puts it, after arriving back at Lowestoft, “We were mere embers on the living-room floor. Boatbuilding paralysis had set in. It was a pinnacle moment. We wanted to carry on but had run out of energy.”

But it was also the turning of the tide. The portholes were ready for collection, new parts were ready to fit. Soon the boat was tidy and painting could begin. With a Royal Wedding and another Bank Holiday to provide more time, the day the shed was dismantled approached rapidly. The brief sea trials in Southampton revealed a healthy wooden-boat-problem list for the south of France where *Vagabundo II* would arrive in late June.

Robbie, who is so fired up by this project, seems to have no problem finding crew. During “the Voiles,” as he calls it, “we had sailors from several UK colleges and universities. They were close friends or at least, if they weren’t they were girlfriends of boatbuilders!” He eagerly reels off his entourage: “Well there’s Sam Masterman – my right-hand man – super reliable from



**Above:** View from the mast-top

**Left:** Crew on board

**Below left:** A tidy transom



*Above, clockwise from top left: The signature curved companionway; Caroline Fabre, Robbie's mum, on the helm; under restoration in the tent at Southampton; restoration team slept aboard*

Jersey, loves a bit of weather, he's my bosun. Atlantic Al, our trimmer, a graduate from Falmouth University who's started a sail loft in Fowey, Sail Shape Ltd. Then there's Fork Lift Al (named for his super strength) who is our Italian mastman studying at Lowestoft; William Holt, our resident dinghy sailor from Plymouth University; Peter Trevis who cycles from St Rafael – he had no money this year after having such a good time at Plymouth University on the Marine Tech course. Plus his girlfriend Rachel, the boat's resident mum."

The launch party in Port Grimaud, with family, friends and fireworks, was a celebration of Robbie's new ownership of this gleaming restored yacht, *Vagabundo II*.

### SIGNATURE FEATURE

The most unique feature on board *Vagabundo* is her companionway, placed on the starboard side amidships. It's not a contrived recent feature though; it is the German Frers design signature. *Vagabundo II* was born out of a bout of depression Frers experienced after designing his second yacht for himself, *Fjord II*, which he reluctantly sold in 1943. He consequently shut himself away to draw *Vagabundo II*.

Down below, there are six berths which are complemented by good standing headroom and a practical galley which lies opposite the companionway

and contains vertical and quite industrial looking fridges with stainless-steel lids. These lids double up as clean worktops and emphasise that while the varnishing gives you a warm feeling about the boat, there is also a slightly utilitarian or at least, super practical feel to the décor.

Robbie supposes he needs eight crew onboard ideally. He talked about the things he wants to improve. The winches – he'd like to minimise them at some stage. There's a new switchboard, but the electric system itself is useless and he will be rewiring the boat in time. He also mentioned that the long wooden-boat-list wasn't completely fixed. His autopilot might need a tweak, it seems; sailing singlehanded through anchored Wally yachts in a mistral was not ideal. The centreboard motor is still jammed and seized in the down position. This was Robbie's excuse for not winning Les Voiles de Saint-Tropez – not being able to get the keel up when running was a disadvantage.

The crew's performance as an under-25-year-old crew, in what is quite a mature scene, has not just been fun, it seems to have put their training and their understanding of yacht construction, design and building into context. Awards like second prize in the Epoque Marconi Division of Les Voiles de Saint-Tropez can only spur on Robbie Fabre's hunger to bring his young crew back together for more racing (and more fixing?) next year. 🌊

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## RESTORATION AWARDS

# Winners: Vagabundo and Mischief

For the first time in its short history the Classic Boat Restoration Award has divided itself into two categories, in recognition of the large number of quality restorations nominated this year. Based on size, it is split at the 40ft (12m) LOA mark.

This year's winners are, above 40ft, *Vagabundo II*, and below 40ft, *Mischief*. Each will receive one of the coveted inscribed Classic Boat decanters at the Classic Boat stand party on the opening day of the London Boat Show.

While both boats are of good pedigree, the awards in both cases are in recognition of their owners'

## Classic Boat RESTORATION OF THE YEAR AWARD

personal involvement in the projects and their skill and commitment. The story of the 42ft (12.8m) German Frers-designed *Vagabundo II* restoration is one of youthful can-do energy. Boatbuilding student Robbie Fabre's 21st birthday present turned out to need a bit more than a tidy-up – but a bunch of friends and plenty

of Red Bull saw the bermudan ketch returned to spanking 1945 condition in time to sail at the 2011 Voiles de Saint-Tropez. See [page 8](#) in this issue.

*Mischief* is a rare 1935 Harrison Butler Yonne-Class bermudan sloop of 26ft (7.9m). She'd been left on land for two decades, making her condition awful, but also helping to much of her originality. Retired CDT teacher Roy Aldworth spent six years bringing her back to a state of perfection – and almost all singlehandedly, including sourcing timber from church pews built the same year as the yacht. *Mischief's* story featured in CB279.

## PAST WINNERS

**2007: LULWORTH**  
122ft (37m) Herbert White cutter, 1920 – CB219

**2008: MARIA**  
47ft (14.3m) Harris Brothers oyster smack, 1866 – CB234

**2009: CONCORD**  
36ft (11m) Sydney Belchambers ketch, 1937 – CB260

**2010: FAME**  
40ft (12m) BB Crowninshield schooner, 1910 – CB268



K3, launched and working, but yet to move under her own power

## BLUEBIRD K3

# Sir Malcolm Campbell's hydroplane relaunched

*Bluebird K3*, Sir Malcolm Campbell's record-breaking wooden speedboat has finally left her East Sussex workshop after a restoration lasting 18 years. Not to be confused with K7, the *Bluebird* that killed Malcolm's son Donald in 1967 (or its replica, see last month), K3 held the world waterspeed record from 1937 to 38, set on Lake Maggiore at 137mph.

The restored K3, worked on by dedicated volunteers based at the Filching Manor Motor Museum in

East Sussex for nearly two decades, fired her 750bhp Meteor engine on 30 November for the first time on Kent's Bewl Water, flames bursting from her exhausts.

"It was unbelievably loud," relates the K3 project's Mike Parker. When trials begin, K3 will be limited to 60mph, not through any fear on the part of the team but to prevent over stressing the wooden hull of the 22ft 3in (6.8m) craft. Her first run will be this January at a secret location.



## LOFT FIND

# Original Sibbick ledger and half models

Following our Charles Sibbick features in December (CB282), the designer's great nephew Paul Sheath has been in contact with several of Charles Sibbick's descendants on the Isle of Wight, reports Martin Nott.

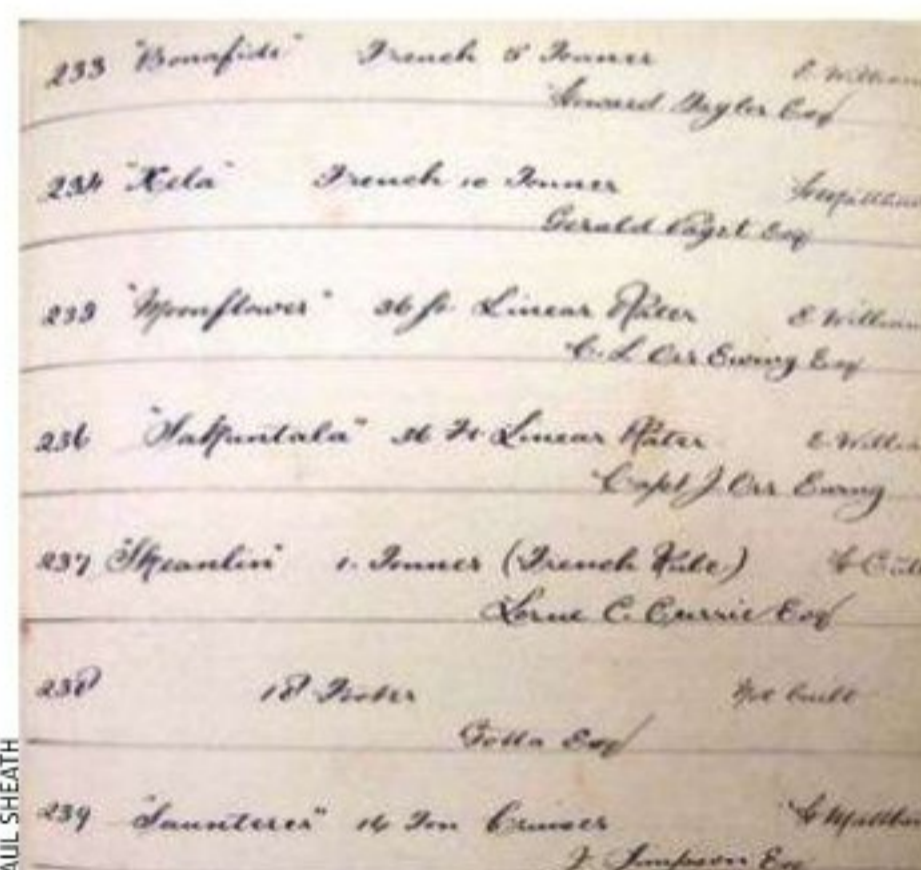
As well as a number of half models of fin-keel raters and one of a small, deep-keel yacht, possibly *Orford White Wings*, Paul found a number of family photographs including one of the Albert Yard, probably in 1902, and, most notably, the original works ledger.

This book contains handwritten entries for every boat designed and/or built by Sibbick from number 76 in 1895 to 303 in 1903 when Sibbick went out of business. The ledger,

thought to have been lost many years ago, includes the name (in most cases), type, owner's name and chief shipwright for each boat. Paul believes that having found this vital document, other lost papers may be found and he will be contacting other Sibbick descendants to this end.

I have been researching Sibbick for some years and believe that tracing the first 75 boats may be possible, the early years of his raters being well documented. The real mystery is what Sibbick designed or built between 1903 and his death in 1912.

Scans of every page of the ledger will be made viewable at [www.sibbick.com](http://www.sibbick.com). See also Letters, p97.



**Top:** The yard **Above:** A page from the ledger showing, among others, *Sakuntala*, the fastest and most radical yacht Sibbick designed.

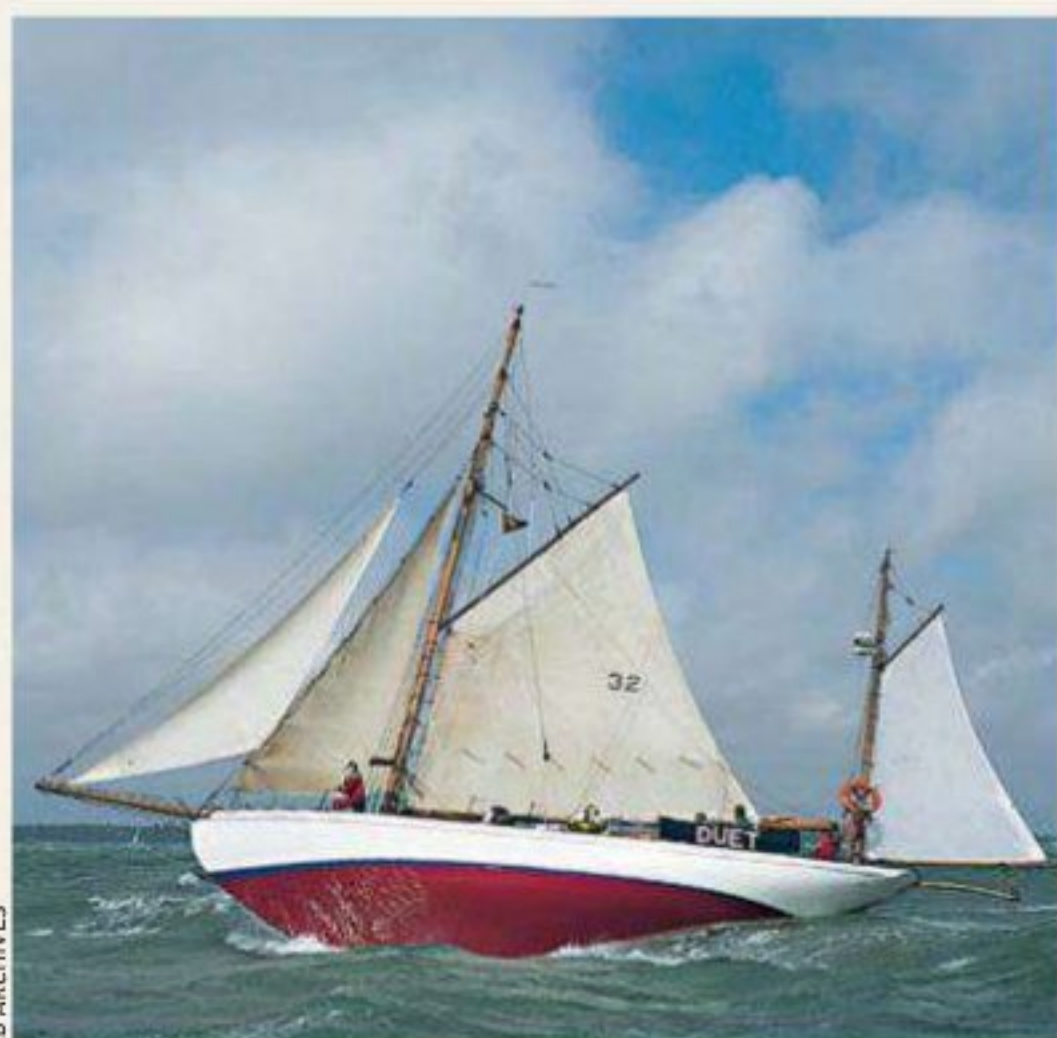
## CB COMPETITION Design deadline

Time is running out to enter our 2011 Design Competition, launched in CB279. The challenge is to design a sailing yacht of 26-40ft (8-12m) capable of comfortable cruising well into retirement. The prize includes a half-model of your design. Send hard copy to us at our address (see p7), marking the envelope 'design competition'. Deadline is 29 February. For full details see [www.classicboat.co.uk/news/cb-design-competition-2011/](http://www.classicboat.co.uk/news/cb-design-competition-2011/).

## NORFOLK BROADS New dredging partnership

The Broads Authority has signed a partnership with sister authorities in Belgium and the Netherlands to work on new dredging methods.

The project PRISMA (Promoting Integrated Sediment Management) includes £800,000 of European funding to find new ways to dredge the Broads.



## Linton Hope yacht to sail around Britain

Yacht designer Linton Hope is today best remembered for hanging over the sides of dinghies clutching a rope tied to the mast; he was instrumental not only in the invention of the trapeze, but in the design of small racing yachts like the then prevalent raters. But he also drew at least 40 yachts of 60 tonnes or larger. His racing yacht gene can be seen in *Duet's* narrow (ish) beam of 11ft (3.4m) over a length (including spars) of 72ft 2in (22m). She regularly races in - and wins - the annual Small Ships Race in October. This summer, she will sail around Britain with more than 200 young folk from her guardians, the Cirdan Trust.

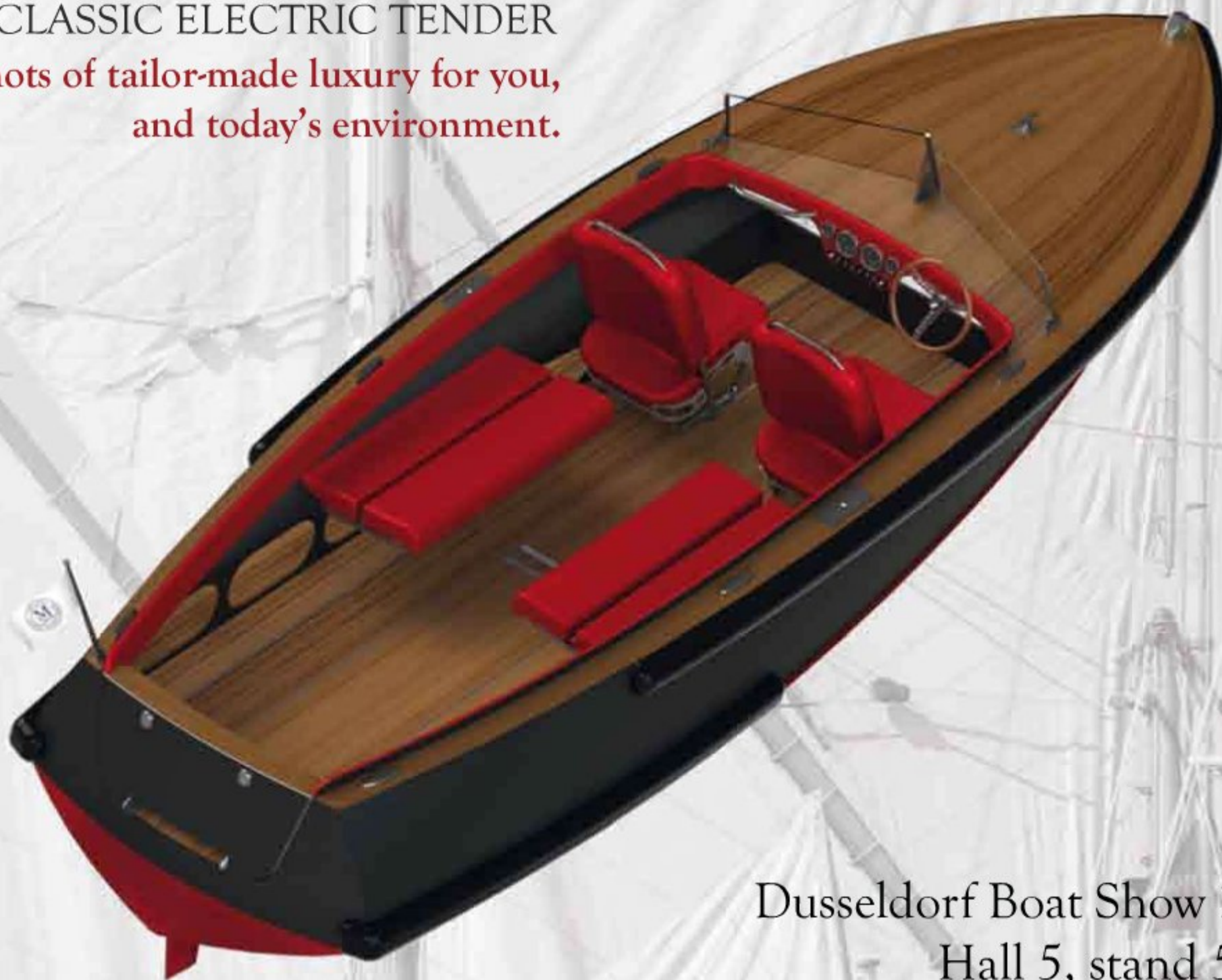
*Is your boat 100 this year? Feature her in CB! Email the news editor*



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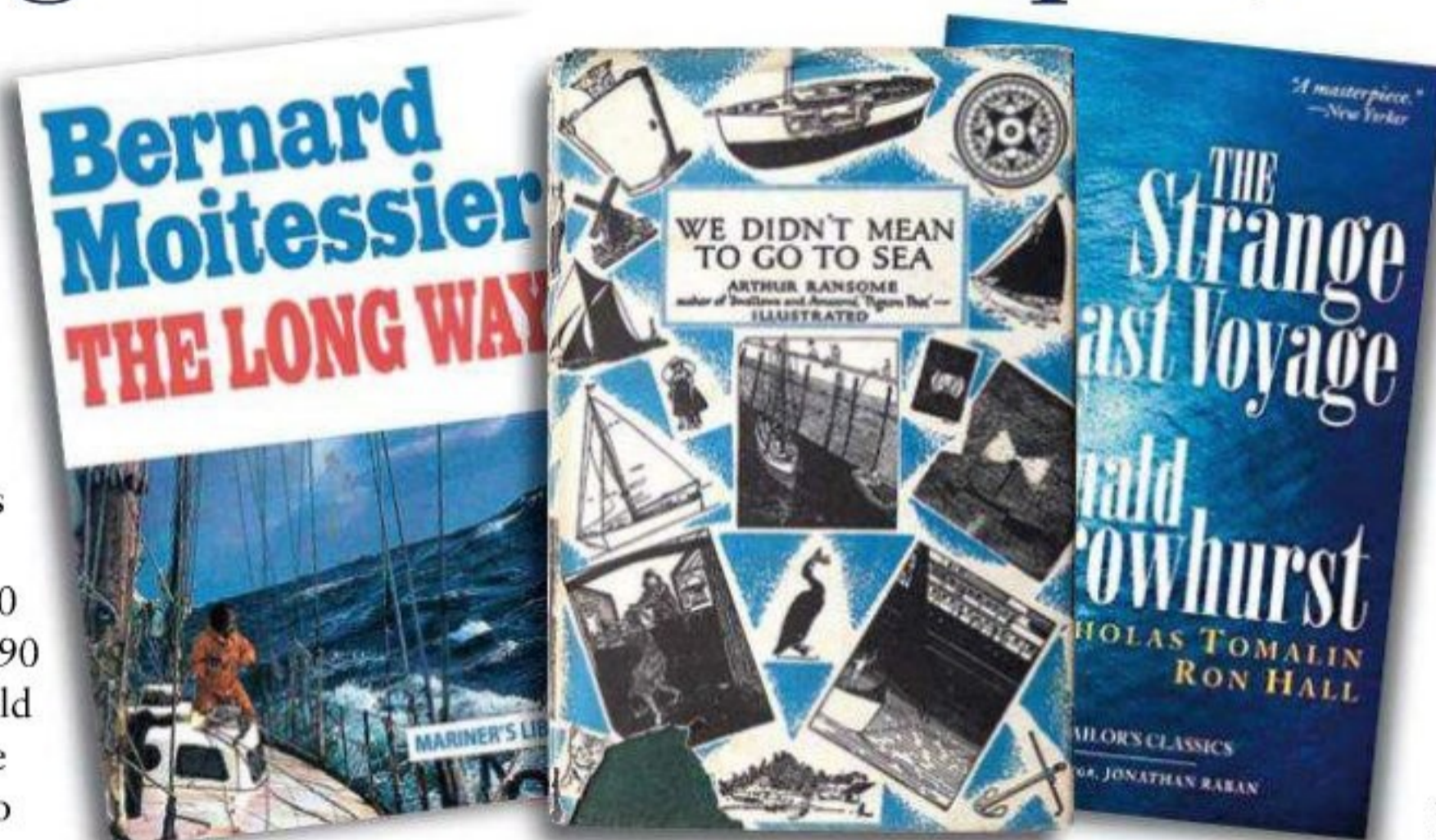
## ONLINE BIBLIOGRAPHY

# Yachting books - the top 8,000 listed

The first, and only, searchable online bibliography of yachting literature was recently unveiled at a meeting of the Association of Yachting Historians at the National Maritime Museum in Falmouth, Cornwall.

It lists around 8,000 books and was compiled by Dr Michael Bender over nearly 20 years. "I think I've got about 90 per cent of them," Michael told CB. A former psychologist, he started his research in order to write his PhD thesis: *Yachting Literature from 1889 to 1939*.

The bibliography, however, is much more broad reaching, starting with the first narratives and ending in 2005. Entries are searchable under ten categories (among them 'yacht cruising', 'fiction' and 'instructional')



and separated into six time periods. Information such as author and publisher is available for each book along with additional notes.

After all this work, CB had to ask Michael if he has any favourites: "Arthur Ransome. For tension, *We*

Three of yachting's best books, reckons Dr Michael Bender

*Didn't Mean to Go to Sea* is unbeatable and *The Big Six* has a very well-crafted plot – definitely worth a better look." Also standing out among the 8,000 was Bernard Moitessier's *The Long Way* – "The most exciting racing book – there are very few good accounts of racing."

"The most... iconic story, or at least allegorical, is the tale of Donald Crowhurst." Crowhurst faked his

positions during the 1968/9 Golden Globe Race and was never seen again. It is assumed he killed himself.

The bibliography is available to individuals at £25, or £50 for institutions. See more at [www.yachtingbibliography.com](http://www.yachtingbibliography.com).

## SWALLOW BOATS

## Welsh boatbuilder 'breaks' America

Here at CB, we've always admired the Swallow range of modern/traditional dinghies and daysailers in gunter and lugger rig, built in ply and GRP. They've shared our stand at the London Boat Show twice; the news editor sailed one of their Storm 15s around London; and Pelham Olive, owner of the Mylne cutter *Kelpie*, has a BayRaider 20.

So it was good to see the father-and-son firm from Cardigan, west Wales, reach a wider audience when they beat competition from around the world to win three awards at the Newport Boat Show in Rhode



ONNE VAN DER WAL

Island in the autumn – including 'Best New Sailboat' and 'Most Innovative New Product Award 2011'. "That was particularly satisfying as it was open to all (eg Garmin, Yamaha etc)," said director Matt Newland. Swallow Boats' main innovation is under-sole water ballasting.

## Jeckells at 180

Sailmaker Jeckells celebrates 180 years of family business this year. To celebrate, they are giving one CB reader (it could be you) £1,000 worth of sails. See [page 95](#) for details.

## Yarmouth Pier mooring

Yarmouth's historic pier on the Isle of Wight, built in 1876 and restored with HLF money, will now be available as a mooring for yachts too large to access the historic harbour.



ALISDAIR MCLEAN

## CVRDA

## Jack Holt at 100 celebrations

It is not only Charles Dickens who posthumously celebrates his birthday this year (he would be 200); the dinghy designer Jack Holt would be a century old. To mark it, a regatta of 60 of his boats from throughout his career will meet on 7-8 July at the Wraybury Lake Sailing Club for a centennial regatta organised by the Classic and Vintage Racing Dinghy Association. Holt is most famous for his 1962 Mirror. Other designs include the Cadet (1947), Enterprise (1956) and GP14 (1949).

## WORD OF THE MONTH

### Yesty

A foaming, breaking sea. Shakespeare in *Macbeth* gives great power to this state of the waters: "Though the yesty waves / Confound, and swallow navigation up."



KRZYSZTOF MIKA

## Transat Classique returns

The second Transat Classique will leave Portugal for Barbados in December 2012. This year's format is a bit different: two feeder races will leave France's main centres of classic yachting - Douarnenez in Brittany and Saint-Tropez on the Mediterranean coast - and muster in the Portuguese port of Cascais. From there, they will sail on 2 December for Barbados.

Last time, in 2008, there was an extra leg to Agadir in Morocco.

*Moonbeam IV*, the 1920 Fife III gaff cutter of 95ft (29m), has already registered for the race, run by France's Atlantic Yacht Club.

## POLAND

# Biggest yacht restoration to date

The biggest yacht restoration in Polish history was launched on 5 December. Work on the 82ft (25m) *Zaruski* started in 2005, but was bedevilled by a series of complication - or, in other words, money, reports Krzysztof Mika.

In fact, the restoration took nearly as long as her build, which was interrupted by the outbreak of the

Second World War. She was conceived by famous Polish yachtsman, soldier and alpinist Mariusz Zaruski, impressed by the Swedish training yacht *Kaperen*. In 1935, Zaruski commissioned the build of a similar ketch to sail-train Polish youths. She was designed and built by Bertil Bothen in Sweden and launched in 1941, seeing service with

the Swedish Navy before taking up her intended role in Poland after the war.

By 2003, *Zaruski* was mothballed in the small harbour of Jastarnia, where she was restored like for like, using 60mm-thick oak planks on oak frames, with a pine deck, deckbeams and spars. In August 2012, she should be commissioned to return to her intended role as a youth sail-trainer.

## GERMANY

## Don't throw it away

In the coming years, the two-year-old Robbe and Berking boatyard in Flensburg, Germany's capital of yachting, is hoping to build a yachting museum and restaurant around its wooden boat yard (covered in CB275).

The yard is making an appeal to the readers of *Classic Boat* to "please throw nothing away from the good old times!"

Yard owner Oliver Berking told CB: "If you are about to throw something away, please call us or email. This applies not just to German yachting ephemera, but anywhere in the world."

The yard was only ever regarded as the first step of the long-term plan, which is to have the museum as a centre of yachting history.

"We've been storing ephemera for owners for many years now, and it's time to formalise this with the museum," said Oliver. Call the yard on +49 (0)461 3180 3060, email to [classics@robbeberking.de](mailto:classics@robbeberking.de) or see [www.robbeberking.de](http://www.robbeberking.de).



C/O ROBBE AND BERKING

## JAPAN

## Yarmouth 23 sells to Japan



FISHER BOAT COMPANY

The Fisher Boat Company, builder of the stout GRP gaffer the Yarmouth 23, has received its first order from Japan. "This is great news for us" said senior partner Roger Barrow. "We are a new, small, family business, and we started just as the recession started, so it has not been easy to sell boats in the home market." Roger puts the success down to web marketing through FaceBook and Twitter.

Another Y23, designed by Wyatt and Freeman of 'Fisher' fame, was recently sailed from Britain to Brazil by her solo skipper. A new, similar boat, but bermudan, the Yarmouth 22, will be exhibited at this year's Southampton Boat Show.

## USA-CANADA

# Universal Rule renaissance

There is a mini-renaissance happening across America with several high-profile restorations of Universal Rule R boats completed and possibly more in the offing, reports *Chris Museler*.

This movement was legitimised in the autumn of 2011 with the first Alexandra Cup, a challenge cup like those of yore, this time between defender, Canada's Royal Vancouver Yacht Club with their *Lady Van*, and challenger, San Francisco-based St Francis Yacht Club's *Ace*. Both boats have been meticulously restored, computer measured and optimised, according to yacht designer Greg Stewart of Nelson Merrick Yacht Design.

*Ace* and *Lady Van* qualified to represent their nations by beating *Aloha* and *Pirate* at the Jack Cribb Memorial Regatta earlier in the season. At the Alexandra Cup in October, both were crewed by world champion sailors. The shorter, lighter *Lady Van* won by five points to two over *Ace*.

*Pirate*, the most famous R Boat, on which scores of pond yachts have been based, has



remained the bellweather boat of the class since her 2002 restoration at the Center for Wooden Boats in the Pacific Northwest. She was drawn in 1925 by LE 'Ted' Geary.

The International Yacht Restoration School recently restored the Burgess, Swasey and Paine R Boat *Ruweida* V which raced the 2011 season in Newport, RI.

## Herreshoff in airport display

The heritage of classic yachting will be impossible to miss when flying into Rhode Island. At the base of the arrivals escalator for Providence's TF Green Airport sit three boats on loan from the Herreshoff Museum, their rigs stretching into a multi-storey atrium. The three boats, a 1905 launch, the Watch Hill 15 *Firefly* and the mass-produced Amphi Craft lapstrake sailing dinghy, were put on display in September by request of Governor Donald Carcieri. It is planned to keep them there for several years. *CM*

## Kestrel by Brad Miller

Photographs for the article on the Herreshoff yacht *Kestrel* in CB280 (pp42-46) were by Brad Miller, with one (p45, top right) by Kim Miller. Brad also supplied much of the information for the article. Our apologies to Brad and Kim for failing to credit them on the page.

## CHESAPEAKE

# Mid-Atlantic Small Craft Festival



Nearly 30 years ago the Mid-Atlantic Small Craft Festival started like most grass-roots events, with a bunch of like-minded people - in this instance, going for a row, writes *Chris Museler*. Last October, dozens of traditional (and un-traditional) boat sailors showed up at the historic town of St Michaels on the eastern shore of Chesapeake Bay for a weekend of sailing and rowing. Craft ranged from an antique 15ft (4.6m) clinker Delaware Ducker to the 9ft (2.7m) custom box boat *Bonito* with a composite mast. Blustery autumn conditions led to several collisions, though all arrived at the docks safely.

Awards were given in various categories and first place for Traditional Design/Modern Build went to *Aeon*, a strip-planked Mellonseed skiff built by Barry Long. Boats at this event do not need to get wet to count: *Aeon* never left her trailer.



## RESTORATION Patna

This 56ft 1920 Nicholson ketch was shortlisted for our Restoration of the Year. She's Greg Powlesland's second major Nicholson restoration



## NEW BUILD Fairlie 55

Fife-inspired, but strip-planked with cold-moulded veneers, the Fairlie 55 comes from a yard better known for restorations. With fin-and-bulb keel, this lady looks quick. We find out if she is...



## FALMOUTH 18

This late Victorian extreme keelboat class had masts up to 60ft high, acres of sail and very heavy ballast keels. And five are still sailing.

**PLUS** Part two of our series on royal yachting features the beginnings of the Squadron; the latest winners and losers in the varnish test; living on a barge; and much more

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## The Norfolk Gypsy

The design of the Norfolk Gypsy is based on traditional principles and well-proven lines. Combining excellent sailing performance, easy to handle Gunter rig, spacious interior and immensely strong construction using the best of modern and traditional boat building materials. Her bold sheer line and very shapely transom combine to give the Norfolk Gypsy a classic appearance.

The Norfolk Gypsy is uncompromising in respect of highest quality workmanship and strength of construction. Considerable use of traditional brass, bronze and galvanized steel fittings, hardwood for exterior trim and spruce spars together with the use of best quality resins, glass fibre and gelcoat (all hand laid) to produce a very low maintenance and immensely seaworthy yacht.

We currently have two Norfolk Gypsy's for sale, both with 1 year's warranty.

### Dimensions

Length	19'10" ( 6.10m)
Beam	7'6" (2.31m)
Draft	1'8"/3'11" (0.51m/1.21m)
Sail area	212 sq ft (19.7 sq m)
Weight of boat	1430kgs (inc equipment)
Trailing weight	1800kgs



Norfolk Urchin



Norfolk Oyster



Norfolk Gypsy



Norfolk Smuggler 25



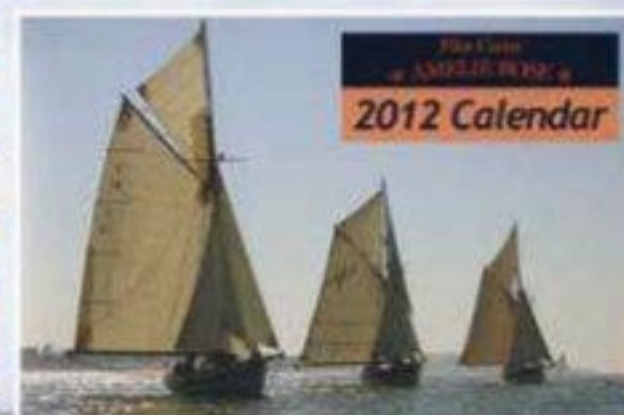
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Sail aboard the Amelie Rose & get hands-on with maritime history.  
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## PoW attic find makes £27,600

BY DAVE SELBY

A Napoleonic prisoner-of-war ship model recently discovered in the attic of a country house in rural Ireland has sold at auction for £27,600, despite needing restoration work.

The bone and baleen model of a 100-gun first-rater, expertly crafted by a French prisoner with fine details including opening gun ports with retracting guns, had only been expected to make £10,000-12,000. On the day it was the surprise top seller in Charles Miller Ltd's £264,000-grossing latest maritime auction in London.

The 24in (61cm) model is believed to have lain undisturbed for over 100 years. It is thought to have belonged to a mid-19th-century naval officer and was discovered by a descendant who recently inherited the house in County Cork. Despite some damage – most apparent in the running rigging – the



model is well preserved thanks to the dark, cool conditions of the attic; it remains fundamentally sound and highly original. Bone models can be bleached by light and hulls warped or planking popped by central heating.

Bone and baleen  
-- well preserved

The American dealer who bought it clearly judged that even with the estimated £5,000-£8,000-worth of restoration and conservation work required the finished object would still provide a return.

BOND AT BONHAMS

## Ian Fleming's £13,750 naval jacket

Commander James Bond's rank derives from that of his creator, Ian Fleming, who served as a commander in the Naval Intelligence Division in World War Two. Fleming, one of the very few given access to 'Ultra Intelligence', accompanied allied troops as an observer on the Dieppe Raid of 1942, and when the naval jacket worn by him on that raid came up for auction it created a bidding frenzy among 007 collectors, selling for an eye-popping £13,750 at the Bonhams sale of books, manuscripts and literary artefacts in November. A first edition of *Casino Royale* also made £13,750.



Ian Fleming wore this jacket on the 1942 Dieppe Raid

### UPCOMING AUCTIONS...

BONHAMS

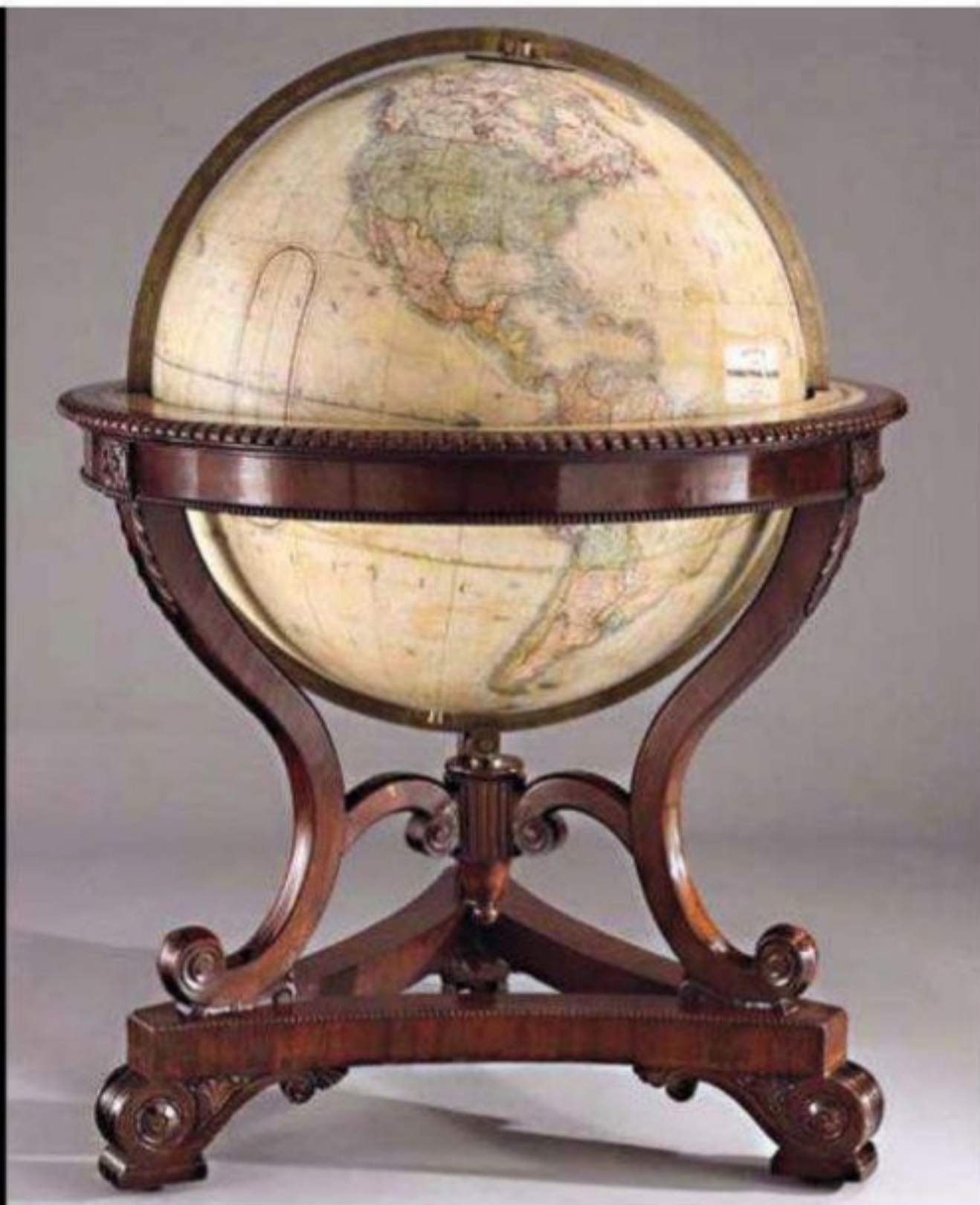
#### Silver 12-Metre

Bonhams' Gentleman's Library Sale on 18 January in London includes all manner of fascinating collectibles, with plenty of maritime interest including this silver model of the 1934 12-Metre *Miquette*, estimated at £10,000-12,000.

Two days later in New York on 20 January the 2012 season gets going with Bonhams annual auction of Important Maritime Paintings & Decorative Arts ([www.bonhams.com](http://www.bonhams.com))



# Objects of desire



## The world's a globe

Globes like this, with their 36in diameters, were the largest built for private use. This one, aptly named the Colossus, is one of very few not in a museum today. It was built for the Great Exhibition of 1851 (and amended in 1870), by Thomas Malby and Co of London, 'globe manufacturers and publishers to the Society of the Diffusion of Useful Knowledge'. It is over 5ft tall with a total diameter of just over 4ft. It's formed out of plaster and covered with 24 hand-coloured and varnished gores (segments) and depicts the continents known at the time of manufacture and the Empires belonging to each world power.

It is also labelled with the months and five-day intervals and decorated with the signs of the zodiac. A brass hour dial is located at the North Pole and the brass meridian ring circling the globe is graduated in four quadrants clockwise from North. Only eight Malby 36in globes are known to exist, one of which belonged to Juan Trippe, founder of Pan American Airlines; most are in public ownership. If the £400,000 price tag is too high, a later, similar globe by James Wyld, can be seen in the National Maritime Museum in London.

Trevor Philip & Sons, Tel: +44 (0)20 7930 2954, [www.trevorphilip.com](http://www.trevorphilip.com), London.

## Frédérique watches

Swiss watch Manufacturer Frédérique Constant has added a Moonphase design to its limited-edition series celebrating the legendary Runabout yachts of the 1920s. With a 43mm case in stainless steel or rose gold plated, the new Runabout Moonphase watches have sapphire case-backs, through which the decorated automatic movement can be admired. Frédérique Constant is Sponsor of the 39th annual Lake Tahoe Concours d'Elegance Wooden Boat Show, California, USA.

[www.frederique-constant.com](http://www.frederique-constant.com)



## Black Tot rum

Taken from the last remaining stock of British naval rum, Black Tot has been stored in wicker covered stone flagons since 1970, and only broached for Royal weddings or state occasions. The sheer weight of historical significance can almost distract the actual tasting, and some may choose to keep it as an heirloom or investment. We were sent a small tasting of the rum itself and it is nothing less than astonishing. To the nose it is warm, mature and woody with gentle wafts of sweet tar. To the palate it begins with deep oak and bursts with chocolate heat, later softening to a long tobacco and dark liquorice finish. Overall it is a huge noble rum that has been given the unprecedented opportunity to smooth out over four decades. Adding just a few drops of water opened it up and let the rum become more generous and wide. Original 54.3% ABV; £600 per bottle.

[www.blacktot.com](http://www.blacktot.com)

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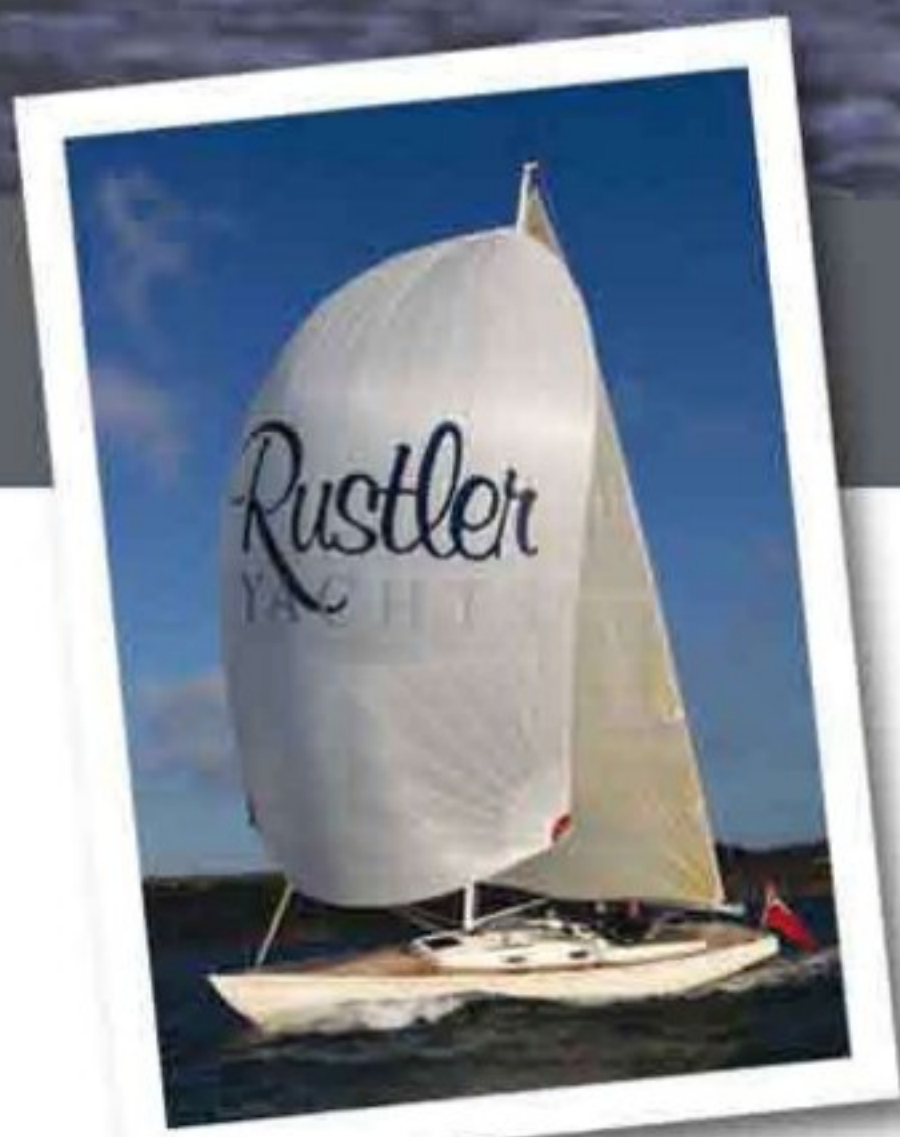
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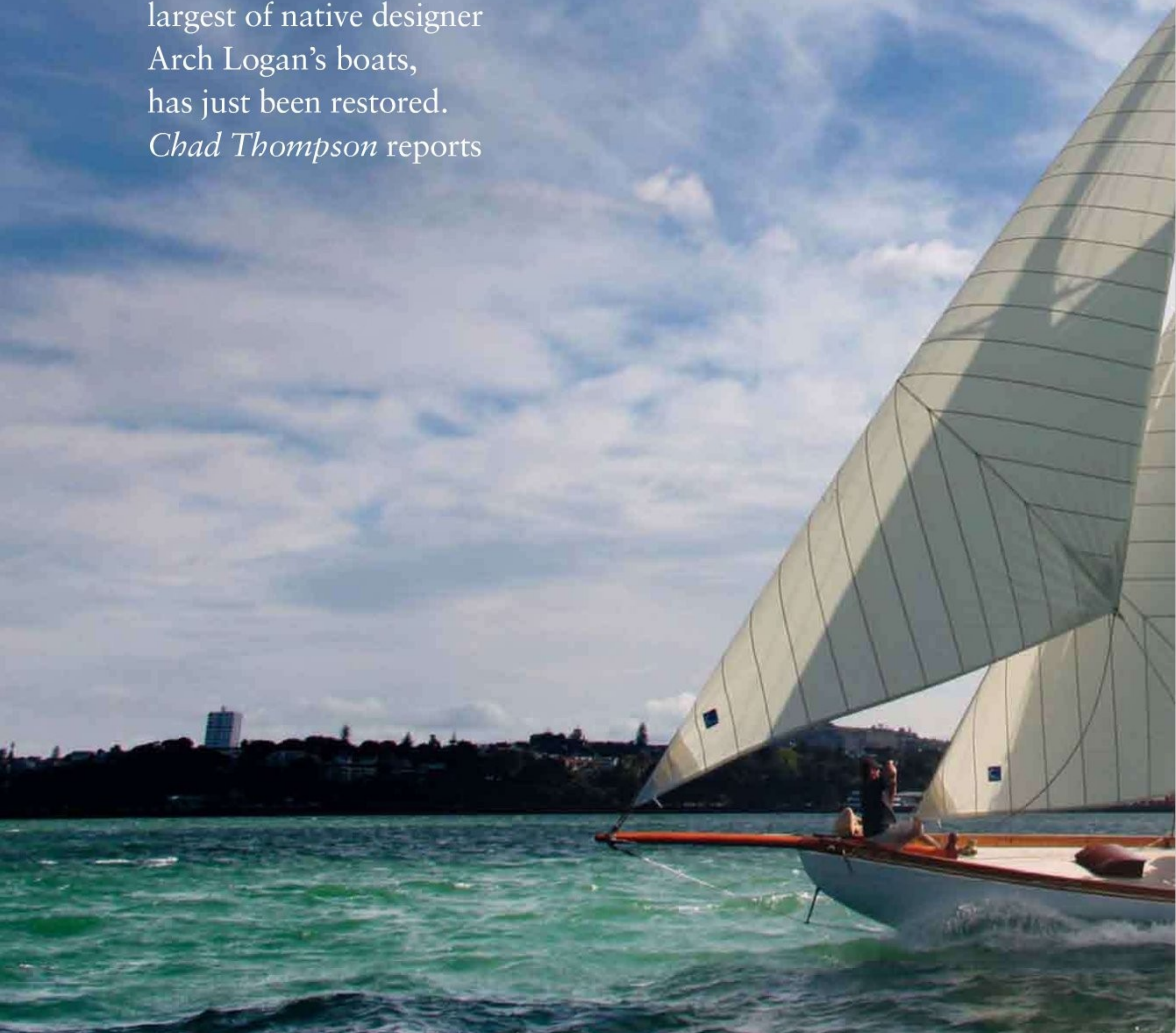
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Rustler  
YACHTS

# NZ's finest

Rawhiti, the last and  
largest of native designer  
Arch Logan's boats,  
has just been restored.

*Chad Thompson* reports





SAILING PHOTOS INC PREVIOUS SPREAD BY WILLIAM CALVER; RESTORATION PHOTOS FROM GREG LEE



CHRIS MILLER

WILLIAM CALVER



*Above and previous pages. Rawhiti on her first day out - "running at full speed before she can walk"*  
**Left:** Some of the crew, including Peter Brookes, boatbuilder/restorer, far left, and, in the cap, centre, Greg Lee, the proud and happy owner



WILLIAM CALVER



**H**ow often can you save a yacht? In *Rawhiti*'s case it is third time extra lucky. She has just undergone the most extensive restoration of a large racing classic in New Zealand. Her restoration has set a new benchmark in quality and attention to detail and resulted in a truly world-class outcome.

Her first owner, New Zealander AT Pittar, was living in Sydney, Australia, and after earlier success on Sydney Harbour with the 50ft (15.2m) 1898 *Rainbow*, from New Zealand designer Arch Logan, he commissioned Logan to design him a yacht to eclipse all competitors.

*Rawhiti* (pronounced 'ra-fit-tee', a Maori word for 'east', 'sunrise' or 'sunshine') was built in New Zealand in 1905 by Logan Brothers. The last and the largest of Logan's big flush-deck racing yachts, she was reputedly also his finest. At the time of her launch, though, she was never tested against her sisters (*Thelma* 1897, *Rainbow* 1898, *Iorang* 1901 and *Ariki* 1904); she was sailed to Sydney almost immediately by Pittar. She became a successful racer, dominating the racing scene for three decades, with a cup, still sailed for, named after her.

Now, 106 years later, she has been saved for the third time in her long sailing history. After a succession of owners (Pittar, Brockoff, Albert) in Australia, SE 'Hec' Marler, an Auckland businessman and keen yachting, was her first saviour in 1944. He bought her after she had been laid up in Sydney for more than a decade, but the sale came with a condition that she was not to be raced in Australia, in order to maintain her unbeaten record.

At the time *Rawhiti* was in need of an extensive refit including relaying her deck. She was then sailed to Auckland in 1946 (demonstrating her unsuitability for ocean passages, according to Marler) and remained in the Marler family for 23 very successful years of racing with the Royal New Zealand Yacht Squadron until 1969, when Bruce, Hec's eldest son, reluctantly sold her after retiring as the Squadron's Commodore.

Sadly, at that time when the classics, as we know them today, weren't recognised as such, she was modernised/bastardised with a cabin top complete with doghouse, shortened rig, her long counter shortened and – shock horror! – a skeg-hung rudder and wheel steering. Over the next 20 years she went to rack and ruin.

# RAWHITI

DESIGNED

Arch Logan

BUILT

Logan Bros  
1905

LOA

54ft (16.5m)

LWL

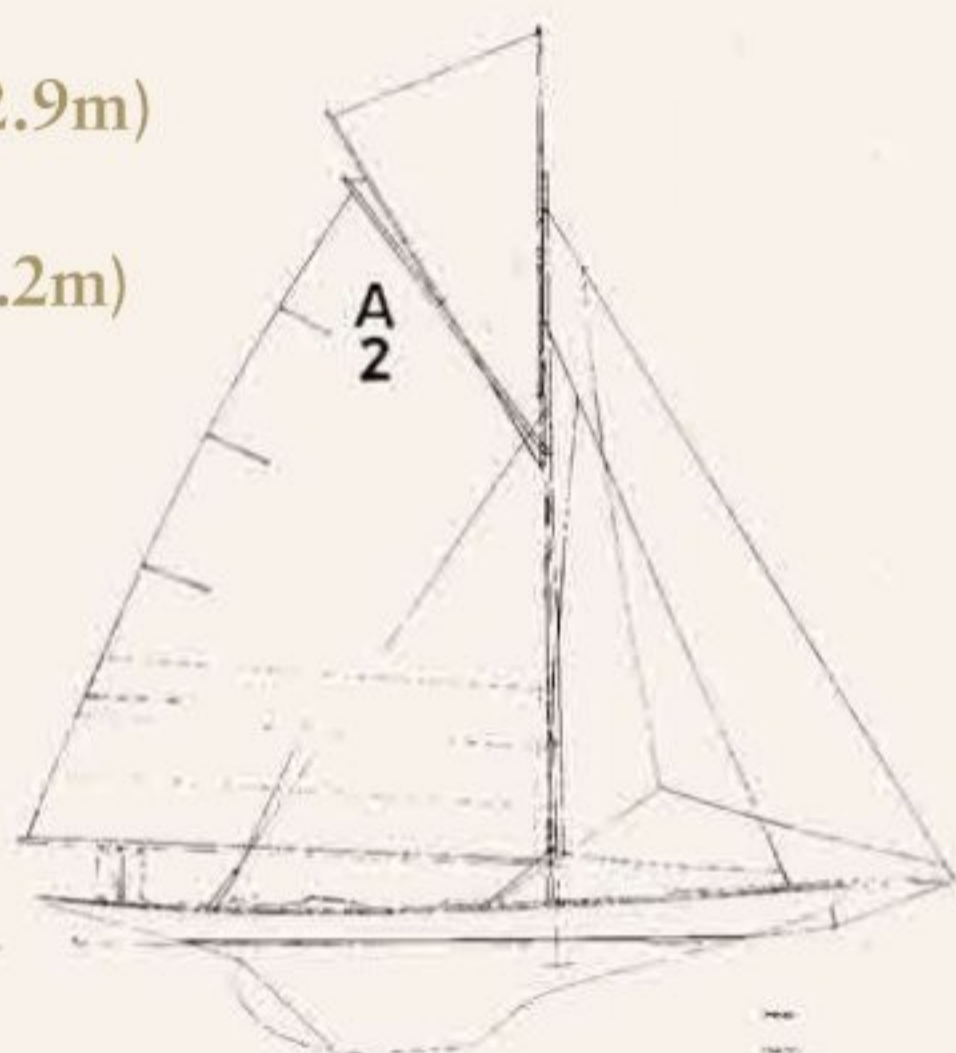
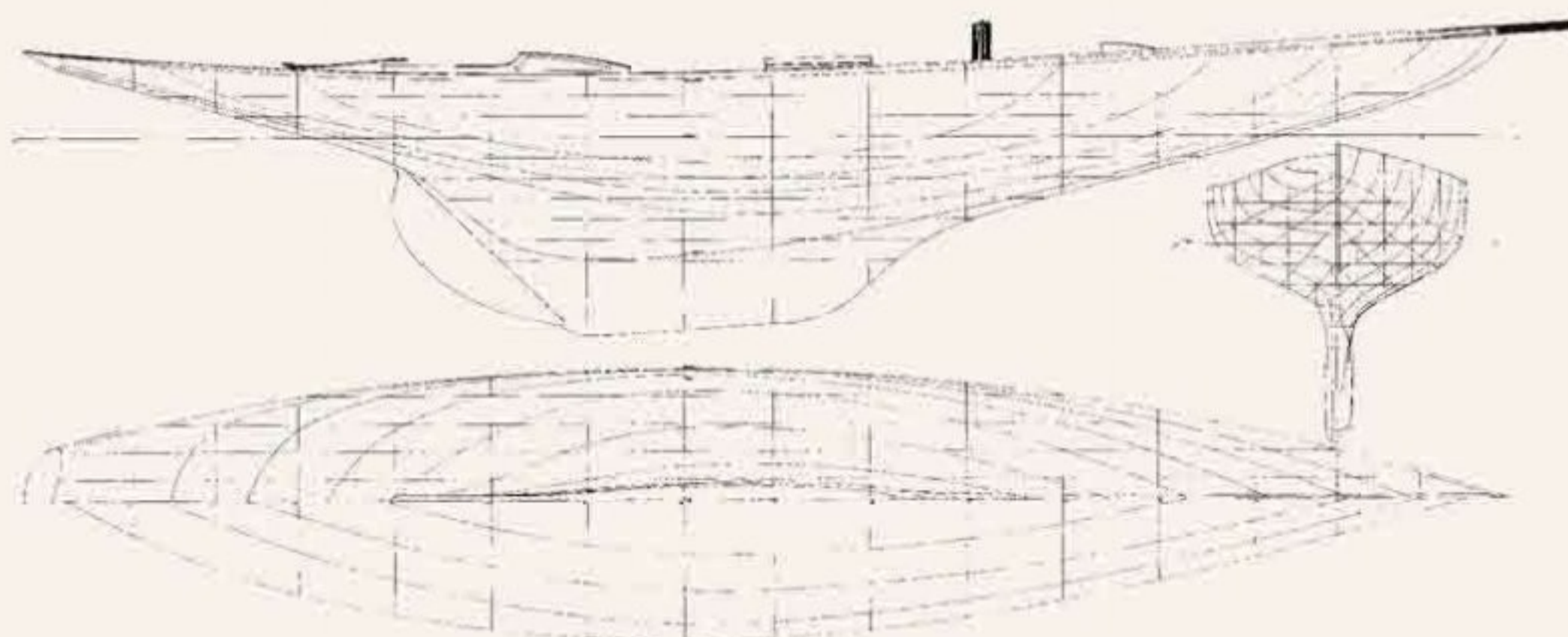
37ft 6in (11.4m)

BEAM

9ft 8in (2.9m)

DRAUGHT

7ft 4in (2.2m)



*Above right:*  
Rawhiti in Sydney  
Harbour, date  
unknown, under  
her original Fife rig

In 1990 Wayne Hurst was her second saviour when he undertook a major rebuild, unfortunately using modern glues, stainless-steel fastenings and lots of glassfibre. But nonetheless he did save her from the bulldozer which was the alternative serious option.

Brent Balemi then bought her and sailed this beautiful classic in modern drag until 2003 with his wife and family. A couple of years earlier Greg Lee and his brother-in-law Sam Stubbs had seen her and thought she would be a great family yacht for their two young families to enjoy, before they began to consider any serious ideas about restoring her. A little later they went along to a shed party during the restoration of *Tawera* and were hooked on the classics. A year later *Rawhiti* was still in the yacht broker's window and after some careful guidance by Robert Brooke, one of New Zealand's leading yachting restoration experts, *Rawhiti* was theirs.

Greg and Sam were then introduced to Peter Brookes, who in 1999 had returned to New Zealand from Maldon, England, where he had honed his skills on the restoration of a number of the West Solent Class (CB187) and Metre yachts.

Kicking off a project on this scale is fraught with difficulties, but Peter was able to break down the task into bite-sized chunks in such a way as to give Greg and Sam the confidence that they would not get halfway through the project and run out of money. Greg retired as a lawyer in Auckland and undertook the design and installation of the plumbing and electrical systems, as well as being the chief researcher and gofer, not to forget the painstaking lesser jobs that a shipwright does best to delegate. Sadly, Sam and his family, for personal reasons, had to pull out of the project halfway through.

Greg Lee and Peter Brookes were in many ways peas from the same pod. Both were meticulous in their planning and execution of anything they undertook and they quickly developed a close working relationship, demanding that every aspect of the project be undertaken to the highest standard.

It was accepted all along that there were going to be unforeseen aspects of the project, and sure enough not long into the schedule of work they came across a major setback when they found the stem timber adjacent to the bobstay fitting was cracked right through and in need of



replacement. This involved taking *Rawhiti's* bow apart, removing the stem timber from bow to keel and laminating a new stem and refitting it. This process alone took some three months and required Peter to build an 8m (26ft 3in) long jig, employing a steel RSJ beam for rigidity, to enable construction of the new stem.

#### COMPLEX OF CRADLES

It was always recognised that the monocoque construction of *Rawhiti* (two inner diagonal skins of 3/8in kauri with a horizontal outer skin of 3/4in) was going to need partial replanking. This together with the requirement for the new stem meant that the simple cradle she had been set up in for the duration of the restoration had to be replaced with a much more complex set of cradles designed to hold her shape while everything forward of her keel was in two halves.

Unlike the construction methods of the northern hemisphere, New Zealand yachts of this era were built without ribs. The three-skin construction was built over temporary frames that held in place longitudinal stringers and substantial floors, so once *Rawhiti's* deck



*Above:* The simple but comfortable interior

*Left:* *Rawhiti's* rudder stock



WILLIAM CALVER



**Above: Setting the topsail**

had been taken off, she was left looking like a large canoe. However, this created a perfect opportunity to deal with any degenerating timber in any areas of the hull. This was always in the plan, and the work carried on in spite of the major rebuild of the stem timber. In the end about five per cent of the hull planking needed to be replaced. All of her copper rivets and roves (some 10,000 in total) were drilled out and replaced, and all bronze screws and bolts in structural parts of the hull were also replaced, tying her three-skin construction together as if it were new.

There was no expectation at the time of building that *Rawhiti* would still be sailing in 100 years. Now, though, with classics being restored to be around for another century, some thought needs to be given to enhancing their structural integrity. Ring frames have therefore been incorporated into her hull adjacent to the mast step, mid-forward area and bow. When the floors were replaced, the mast step was relaid over eight of these new timbers to diminish the load on the garboard and associated planks and enhance the integrity of the hull. To tie everything together all the keel bolts were replaced.

In spite of *Rawhiti*'s high-profile life in Sydney and then the many years of ownership by the Marler family it was difficult to establish what her interior layout had been like. Greg and Peter had no photos of the interior and no plans. The only things they had to go by were the original *NZ Herald* article on her launch date describing her interior, comparison with the other Logans, and Bruce Marler's recollections (bearing in mind of course that she had already been altered by the time Bruce became involved with her).

The expectations of modern cruising lifestyle necessitated the inclusion, discreetly, of toilet, fridge, and engine – and sheet winches on deck. The 75hp Yanmar beneath the cockpit floor pushes her along at over 8 knots through a three-bladed Flexofold propeller.

For ease of fabrication the interior was constructed outside the boat and fitted before the deck was laid, minimising the hours associated with this aspect of the work and allowing for a very high standard of finish. And then finally the flush deck, which was originally double-skinned (one diagonal, one fore-and-aft kauri), was replaced using 3in (76mm) teak

“Research was made easy with access to *Ariki*, a similar sized *Logan*, launched the year before *Rawhiti*”



planking fore-and-aft glued (not screwed) over plywood, further enhancing her overall strength and waterproofness for future longevity. The research prior to the building of the skylights, forward hatch and companionway was made easy with ready access to *Ariki*, a similar sized *Logan*, launched the year before *Rawhiti* and still in very original condition. And the skeg-hung rudder and wheel? Gone!

#### ORIGINAL RIG DESIGN

Attention then turned to her sail plan. In her time as the champion of Sydney Harbour it is known *Rawhiti* had several rigs carrying 1,700sqft up to 2,500 sqft (158-232m<sup>2</sup>) of working sail. David Payne of Sydney, curator of the Australian register of historic vessels at the Australian National Maritime Museum, was engaged to reconstruct the original rig design from historical material such as old photos and articles. There is speculation that *Rawhiti*'s rig in Sydney was larger than it would have been had she been sailing in Auckland, given that the average wind strength in Auckland is significantly greater than Sydney.



**Above left:** Stringers and floors, with ring frames - and note the direction of the planking, part of the triple-skin method of construction  
**Left:** Peter Brookes drilling for the keel bolts

“For Greg and Peter another great outcome is a personal friendship based on mutual respect”



*Far left: Before - Rawhiti on her way to Peter Brookes, still with her skeg-hung rudder*  
*Left: During - nearly finished*  
*Below: After - launch day*



*Above: Peter at work on the bow scroll for Rawhiti's bulwarks*

The sail plan used closely follows David Payne's reconstruction of some 2,000sqft (186m<sup>2</sup>) with a few minor adjustments by Peter to suit Greg's family's needs – ie winches, runners etc. All sails except the light air headsails and reachers have been cut very flat to ensure that *Rawhiti* is not overpowered in Auckland's breezes. Only after sailing this coming season will the decision be vindicated. However, her strength of bilge combined with the flat-cut sails should set her up well for the light to moderate conditions. Her performance in fresher conditions is a big 'wait and see'. No doubt she will acquit herself well with suitable reefing in place. All of the sails have been made by David Parr and his team at Calibre Sails in Whangarei, north of Auckland.

### LAUNCH DAY

The day of *Rawhiti*'s launch was a cracker. It took place in downtown Auckland's redeveloped Wynyard Quarter with over 300 friends, family and admirers in attendance. After such an extended restoration – over six years – there was a great deal of emotion, passion and anticipation now that the project was almost over.

*Rawhiti* was looking resplendent. The great job that Greg's wife Rachael had done in creating a display of her history set the tone. Bruce Marler, her skipper after his father's death in the early 1950s through until 1969, now in his eighties, was also there. The significance of the occasion brought out the very best in Bruce, a great speaker in his day, in his supporting role for Greg.

Greg paid tribute to his wife's part in enabling it all to happen, his early partnership with Sam Stubbs, and finally Peter Brookes. Restoration projects can often come under strain in the latter stages, especially when duration and cost always seem to exceed original indications. For Greg and Peter another great outcome has been the growth of their personal friendship through mutual admiration, respect for attention to detail, thoroughness, and open dialogue when times were tough. These two can now look forward to a lifelong friendship as an added bonus from the project.

The focus now turns to 'on the water' and the build-up to the serious business of maximising *Rawhiti*'s potential as the New Zealand racing season gets under way. Will she still be unbeatable?

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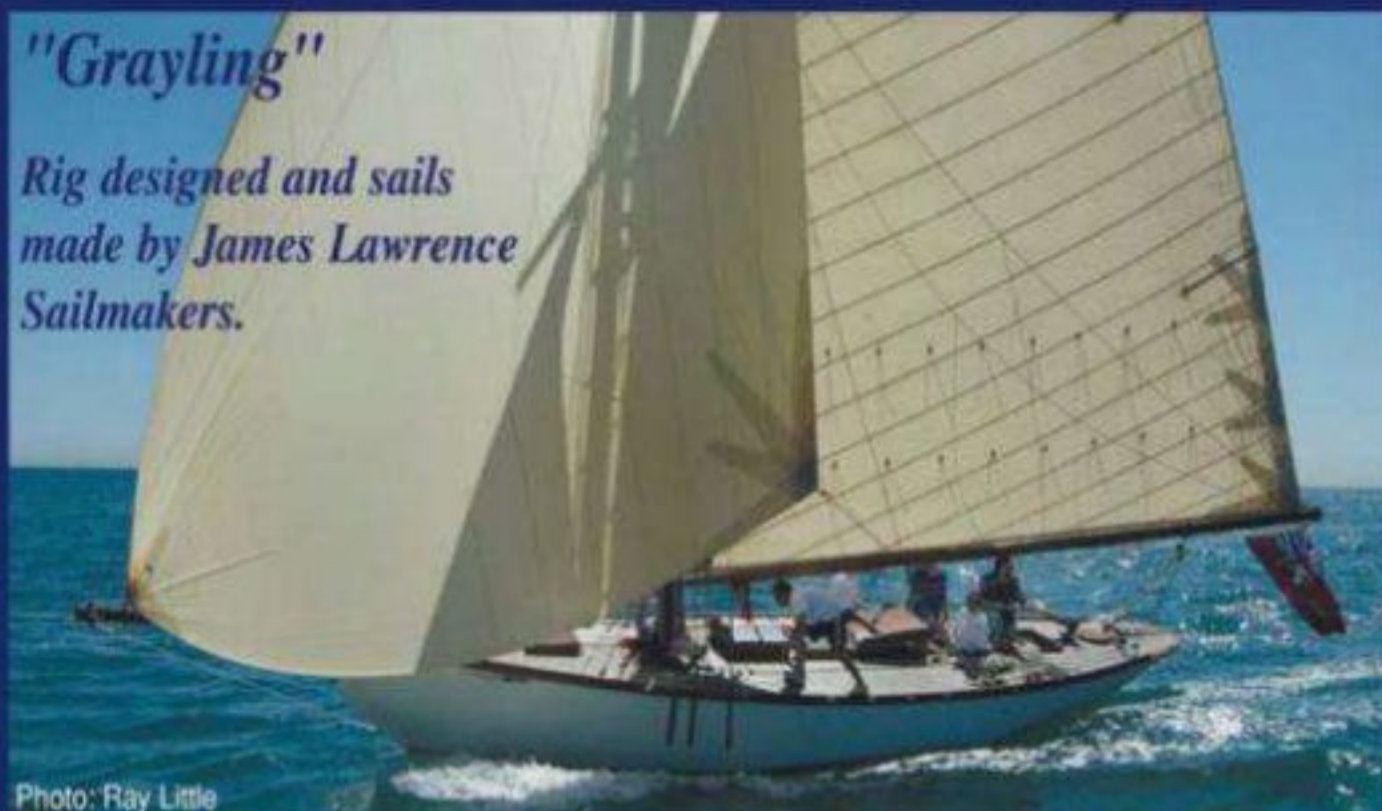


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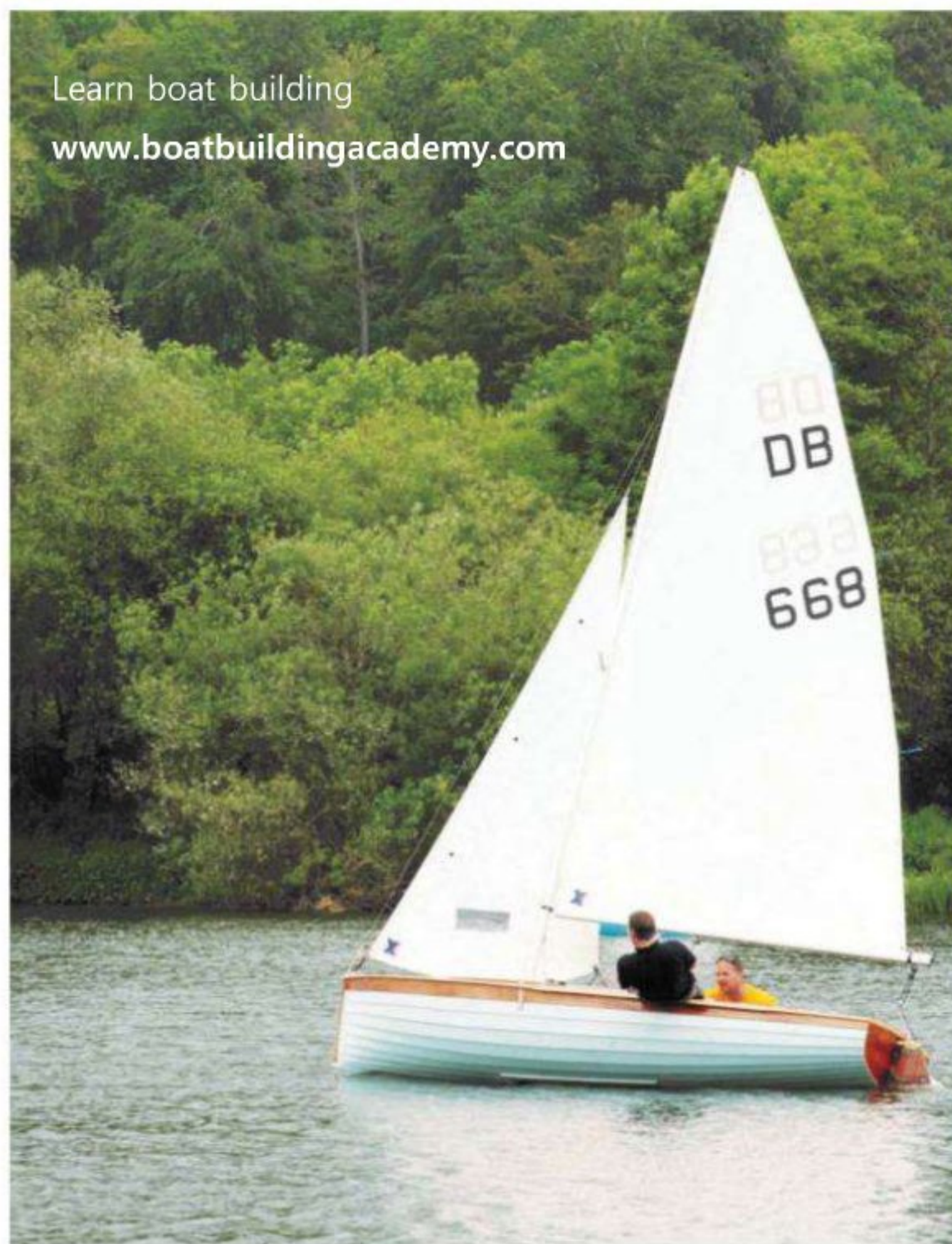
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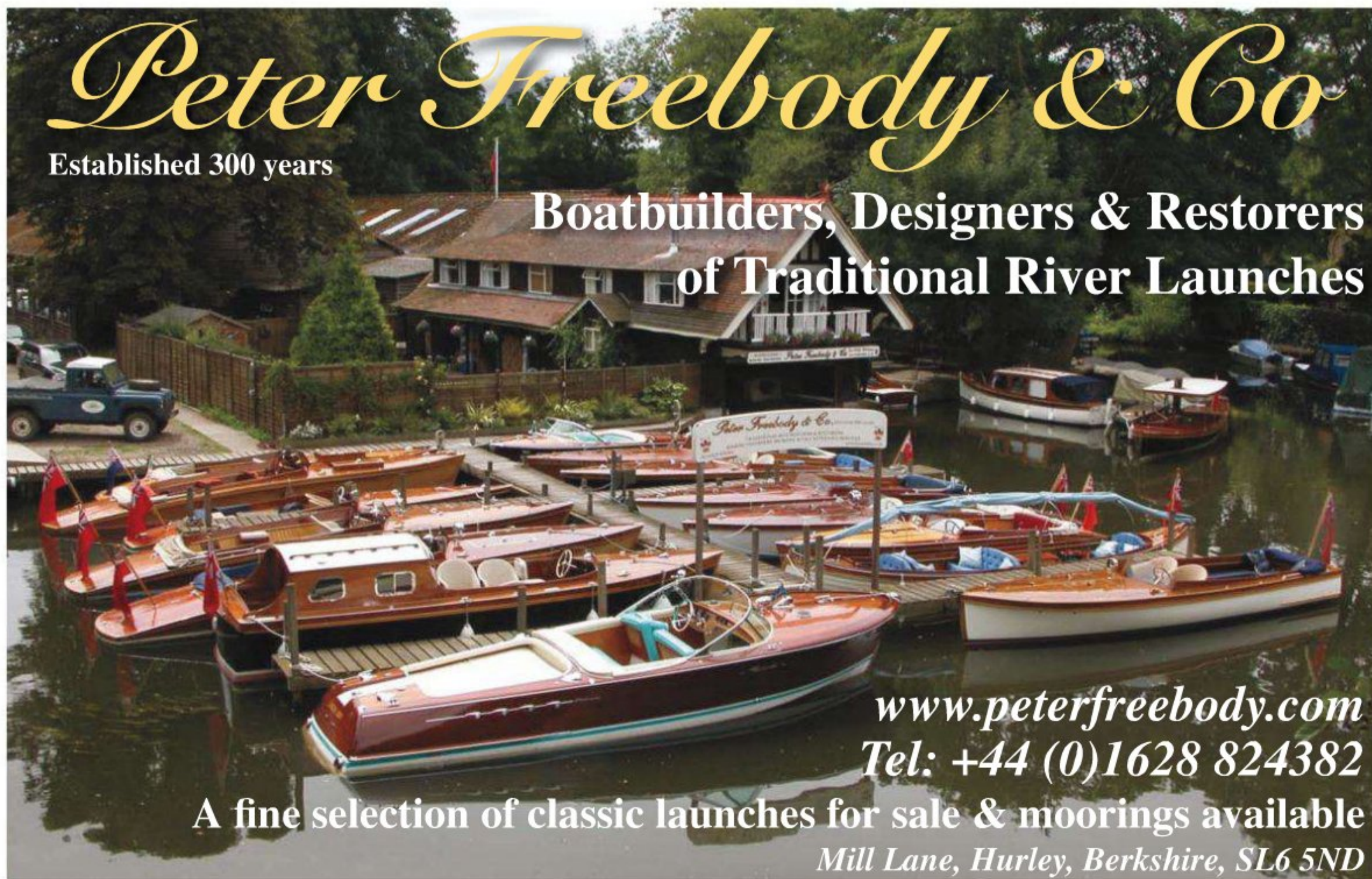
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# THE ROYAL YACHTS



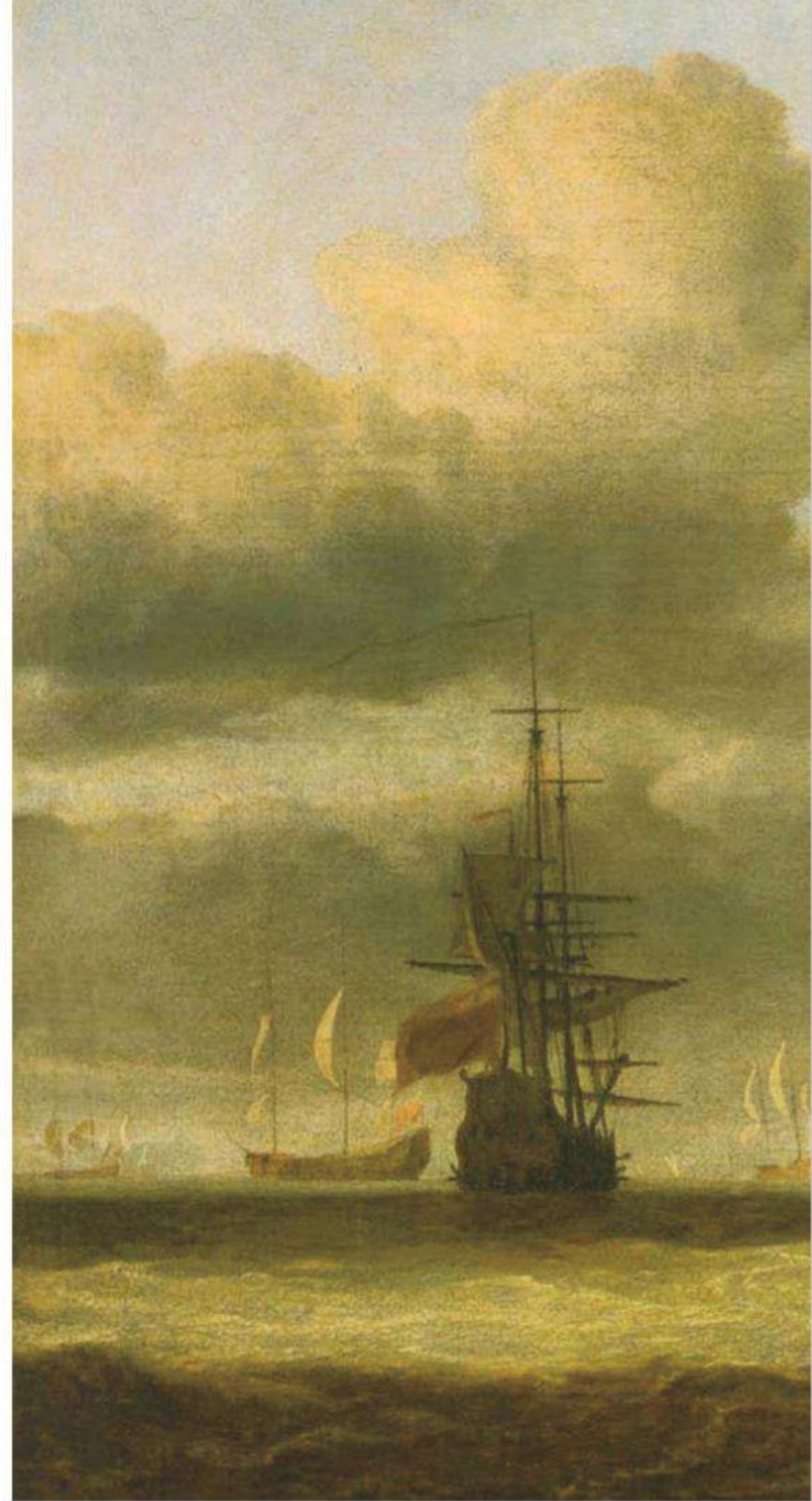
*Richard Johnstone-Bryden* chronicles the monarchy's connection with sailing in this new series. Part One:

## THE FATHER of YACHTING

As rulers of a maritime nation, our monarchs have never had the sea far from their thoughts. Historically, their gilded barges and sailing ships were integral elements of the spectacle of monarchy, but also provided an effective and prestigious means of travelling either to Europe or around their kingdom.

By the 16th century, the concept of sailing purely for fun was beginning to dawn. A very established local legend on the Isle of Wight has it that Queen Elizabeth I led the way with the pinnace *Rat O' Wight*, diminutive in size and built on the island's River Medina. Questions remain about this aspect of her history, but it is known that *Rat O' Wight* was one of six vessels sent by the Island's Governor, Sir George Carey, to join the English Fleet before it opposed the Spanish Armada.

Elizabeth's successor James I commissioned the Royal family's next pleasure vessel in January 1604 for his eldest son, Henry, Prince of Wales, so that he could learn how to sail on the River Thames. To fulfil the King's



wishes, the Lord High Admiral, the Earl of Nottingham, wrote to the shipwright, Phineas Pett, and told him to begin work on a scaled-down version of HMS *Ark Royal*.

Describing her construction in Chatham Dockyard, Phineas Pett recalled in his autobiography, "This little ship was in length by the keel 25ft, and 12ft in breadth, garnished with painting and carving both within board and without. I laid her keel the 19th day of January, wrought upon her as well by day as all night by torch and candle lights under a great awning made with sails for that purpose. The 6th day of March after, I launched the ship, being upon a Tuesday, with a noise (band) of trumpets, drums and such like ceremonies."

Three days later, she sailed down the Medway bound for the Thames, manned by choice men under the command of Phineas Pett, who was formally appointed to the Court of King James as the ship's keeper and captain. On arrival at the Tower of London, she was dressed overall prior to Prince Henry's inspection of his new craft on 14 March. Once the dignitaries had left, the



## THE ROYAL ESCAPE by Willem van de Velde

The Royal Yacht *Royal Escape*, in the foreground, was originally a coasting collier known as the *Surprise*, in which King Charles II escaped to France after his defeat by Cromwell at Worcester in September 1651. Upon the restoration in 1660 the King bought the ship, commissioned her as a Royal Yacht and renamed her. Charles kept her in the Thames, moored opposite the Palace of Whitehall “as a reminder to himself and his subjects”. The artist was younger son of Willem van de Velde the Elder. He worked in his father’s studio and developed the skill of carefully drawing ships in tranquil settings. However, when he came with his father to England in 1672-73, there was more focus on Royal Yachts, men-of-war and storm scenes. Painting sea battles for Charles II and his brother (and Lord High Admiral) James, Duke of York, and other patrons, became a priority.

NATIONAL MARITIME MUSEUM, GREENWICH, INGRAM COLLECTION

**Above, opposite:** King Charles II – known as ‘the father of yachting’ in Britain **Right:** Elizabeth I, who according to a long-established legend on the Isle of Wight may have begun the Royal yachting tradition

final preparations for the Prince’s first voyage continued over the following days, including the loading of ordnance and powder from the Tower.

The 10-year-old prince, who was obsessed with ships and the sea, finally sailed his new craft on 22 March, as Pett’s autobiography explains: “We presently weighed and fell down as far as Paul’s Wharf under both our topsails and foresail and there came to anchor; and then his Grace, according to the manner in such cases used, with a great bowl of wine christened the ship and called her by the name of the *Disdain*.”

Four years later, King James I nominally presented his son with the 64-gun ship *Prince Royal*, which led to the commissioning of a seagoing pinnace for Prince Henry’s use, as Pett’s memoir reveals. “About the middle of June (1612), by command of Prince Henry, I began to make ready a frame for a small new ship, who was to be as a pinnace to the great ship, the *Prince*, in which the Prince’s Highness did purpose to solace himself sometimes into the Narrow Seas; and therefore she was





NATIONAL MARITIME MUSEUM, GREENWICH

## A PAIR OF ROYAL YACHTS by L de Man, painted c1707-1720

Two royal yachts, in port-quarter view, side-by-side. On the left, and ketch-rigged may be the *Fubbs* of 1682 and the fastest of Charles II's Royal Yachts. The other, smack-rigged, is possibly the *Katherine*, built for the King in 1660 to replace the *Mary*. The yacht to the left is firing a salute and a number of men can be seen on the decks of both vessels. Numerous other ships are visible in the background to the right.

L de Man was a Dutch artist who worked in England over the period 1707-20, arriving at about the time of the death of van de Velde the Younger. He worked for some of the time at or near Deptford on the Thames, where nearly all the ships that he portrayed were based. He was a competent and accurate recorder of yachts and shipping familiar in the lower reaches of the Thames in the early 18th century.



**Above:** Believed to be the *Disdain*, built 1604 for Henry, Prince of Wales; the detail is from a painting by Adam Willaerts in the NMM Greenwich

appointed to be fitted with a very roomy cabin and all other accommodations for that purpose; the keel of which ship was laid in the launching place at the old dock at Chatham the last day of June, being in length 72ft, in breadth 24ft, and to draw 11ft water, of the burden 250 tons and tonnage." Despite Prince Henry's untimely death in 1612, the pinnacle was completed as the 20-gun *Phoenix* and eventually sold in 1624.

### DUTCH YACHTS

Prince Henry's nephews Charles, Prince of Wales – afterwards King Charles II – and James, Duke of York – later King James II – caught the sailing bug when they spent time in the Scilly Isles and Channel Islands following Royalist setbacks in the Civil War, and during their years of exile continued to hone their skills as helmsmen on the Dutch inland waterways, where yachting had become a popular sport. The Dutch *yachts* (yachts) of that time had evolved into fine-looking craft

decorated with carvings, gilding and paintwork. They usually possessed good seakeeping qualities, a swift turn of speed and luxurious accommodation.

When the monarchy was restored in 1660, King Charles II began his journey home from exile in a Dutch yacht that had once belonged to his brother-in-law, the Prince of Orange. On reaching Rotterdam, the King remarked that he would have a similar vessel built on his return to London, which led to the presentation of a 100-ton yacht by the Burgomaster of Amsterdam, Van Vlooswyck, in August 1660. She was named *Mary* in honour of the King's sister and became the first of the 26 Royal Yachts that he was to use during his reign.

This fleet included the coasting smack *Surprise*, in which he had escaped following his defeat by Cromwell's forces in 1651. He tracked down the smack after the Restoration and purchased her from Captain Tattersall. She was renamed *Royal Escape*, converted into a yacht and moored on the Thames by Whitehall Palace.



**Above:** Yachts of the Cumberland Fleet racing off Lambeth Palace in 1775, by Francis Swaine

EMILY HARRIS C/O ROYAL THAMES YC



**Above:** Contemporary model of the type of yacht sailed by members of the Cumberland Fleet in about 1788. It bears a close resemblance to the famous *Bellissima*

**Right:** The Duke of Cumberland, patron of the Cumberland Sailing Society, forerunner of the Royal Thames Yacht Club



EMILY HARRIS C/O ROYAL THAMES YC

The King's enthusiasm for sailing helped to lay the foundations for the sport in British waters and led to his being referred to as the 'father of yachting'. The Royal family renewed its association with the Petts in 1660 when Phineas Pett's sons were invited to build improved versions of the *Mary*. Peter Pett built the 49ft (14.9m) *Katherine* at Deptford for the King, while his younger brother Christopher constructed the 52ft (15.9m) *Anne* for the Duke of York. Each was manned by a crew of 30 and armed with eight guns. Unlike the *Mary*, neither was fitted with leeboards due their increased draught.

### WAGER ON THE THAMES

To see how the new yachts compared, the Royal brothers challenged each other to a race in the Thames estuary, as the noted diarist John Evelyn records in his entry for 1 October 1661: "I sailed this morning with his Majesty in one of his yachts (or pleasure boats), vessels not known among us till the Dutch East India Company presented

that curious piece (*Mary*) to the King; being very excellent sailing vessels. It was on a wager between his other new pleasure-boat, built frigate-like (*Katherine*), and one of the Duke of York's (*Anne*); the wager 100 guineas; the race from Greenwich to Gravesend and back. The King lost it going, the wind being contrary, but saved stakes in returning. There were divers noble persons and lords on board, his Majesty sometimes steering himself. His barge and kitchen boat attended."

While the brothers clearly enjoyed their pleasure sailing, the larger Royal Yachts were frequently used in the course of the King's official duties. Even though the King's fleet of Royal Yachts continued to grow throughout his reign, he generally made the most use of his latest craft and allowed the others to be released for naval duties or placed at the disposal of senior Government officials. The ketch-rigged *Fubbs* of 1682 proved to be the fastest of Charles II's Royal Yachts and was the second to be named after his mistress, Louise de



EMILY HARRIS C/O ROYAL THAMES YC

**Above:** Silver yachting cup, the gift of the Duke of Cumberland, 17 June 1776



## THE ROYAL YACHT MARY

The *Mary* was originally built for the Dutch East India Company and then bought by the City of Amsterdam for presentation to King Charles II at the restoration in 1660. Measuring 66ft (20.1m) in length by 18ft (5.5m) beam, she was 100 tons burden and carried an armament of six three-pounder guns. The hull is of a typical Dutch form with a flat and shallow draught, using adjustable lee boards to act as a keel when under sail. In the yachts subsequently built in England, the lee boards were abandoned and the hulls made deeper and finer. The *Mary* was the first official royal yacht and was used by the King for pleasure and visits to the fleet. She was wrecked in the Irish Sea in 1675.

This full hull model, scale 1:40, built in 'bread and butter' fashion by Francis Naish of Blackheath in 1949, was constructed using two known drawings of the *Mary* and contemporary plans of a similar vessel. It measures 705 x 745 x 175mm. National Maritime Museum, Greenwich

Kéroualle, Duchess of Portsmouth. Although the existence of 16th-century drawings depicting ketch-rigged hoys disproves the King's claim to have invented the ketch rig, it is fair to say that he popularised it. *Fubbs'* performance was matched by the luxurious standard of her finish, which included a four-poster bed resplendent with gold brocades and silks in the aft cabin.

Following the death of Charles II in 1685, royal patronage of yachting ceased until George III re-established sailing as a royal pastime by taking 'aquatic excursions' during several of his holidays in Weymouth. Although the King did not participate in any racing, he presented a cup, as Prince of Wales, for a race from Greenwich to the Nore and back in 1749.

This interest was subsequently matched by his brother Henry, the Duke of Cumberland, as the following notice in the *Public Advertiser* of 6 July 1775 reveals: "A Silver Cup, the gift of His Royal Highness The Duke of Cumberland, is to be sailed for on Tuesday, the 11th instant, from Westminster Bridge to Putney Bridge and back, by pleasure Sailing Boats, from two to five tons berthen, and constantly lying above London Bridge. Any gentleman inclined to enter his Boat may be informed by applying to Mr Roberts, Boatbuilder, Lambeth, any time before Saturday Noon next."

### CUMBERLAND AND THE ROYAL THAMES YC

The race, postponed by two days due to the weather, was won by a Mr Parkes in his yacht *Aurora*. Sadly, no account of the race itself survives, although it appears to have attracted about 20 entries. The race became an annual fixture of the Cumberland Fleet, also known as the Cumberland Sailing Society, which appears to have been formed in the same year and is the forerunner of today's Royal Thames Yacht Club. The exact details of the club's formation have been lost in the mists of time. However, it is known that the Fleet's colours were

established in 1775: a white ensign (without the St George's cross), a white burgee with a red cross that did not extend to the fly of the flag and a 22ft (6.7m) swallow-tailed pendant. The club's members were predominantly London businessmen and professionals who kept their small craft on the Thames. They were styled Captain, dressed in 'aquatic uniforms' and had to helm their own sailing craft. As well as races, they organised mock naval engagements off the Nore.

As patron, the Duke took a keen interest in the club's affairs by attending their annual race in a Royal Barge to personally present each of the silver cups that he donated from 1775 to 1782. The seventh of these cups proved to be the most important in terms of value and historical significance. When the Duke agreed to present a 50-guinea silver cup for the 1781 event, the club staged the first ever open sailing match, which was won by its Commodore, Thomas Taylor.

The prize ceremonies for these annual races were enlivened by music from a band, gunfire and the cheers of spectating crowds. The Duke's butler would fill the silver cup with claret and hand it to his Royal Highness, who drank the health of the victorious yachtsman before awarding him the cup. The winner would then return the compliment by drinking to the Royal couple and calling for three cheers.

The Duke's involvement during the club's formative years built on Charles II's yachting legacy and helped to encourage a wider participation in the sport. Even though the establishment of the Royal Thames was preceded by that of two other clubs, the Water Club of Cork Harbour (forerunner of today's Royal Cork Yacht Club) and Devon's Starcross Club (now called the Starcross Yacht Club), it was the first such organisation to regularly organise sailing races within British waters, thus providing the basis for the sport as we know it today.

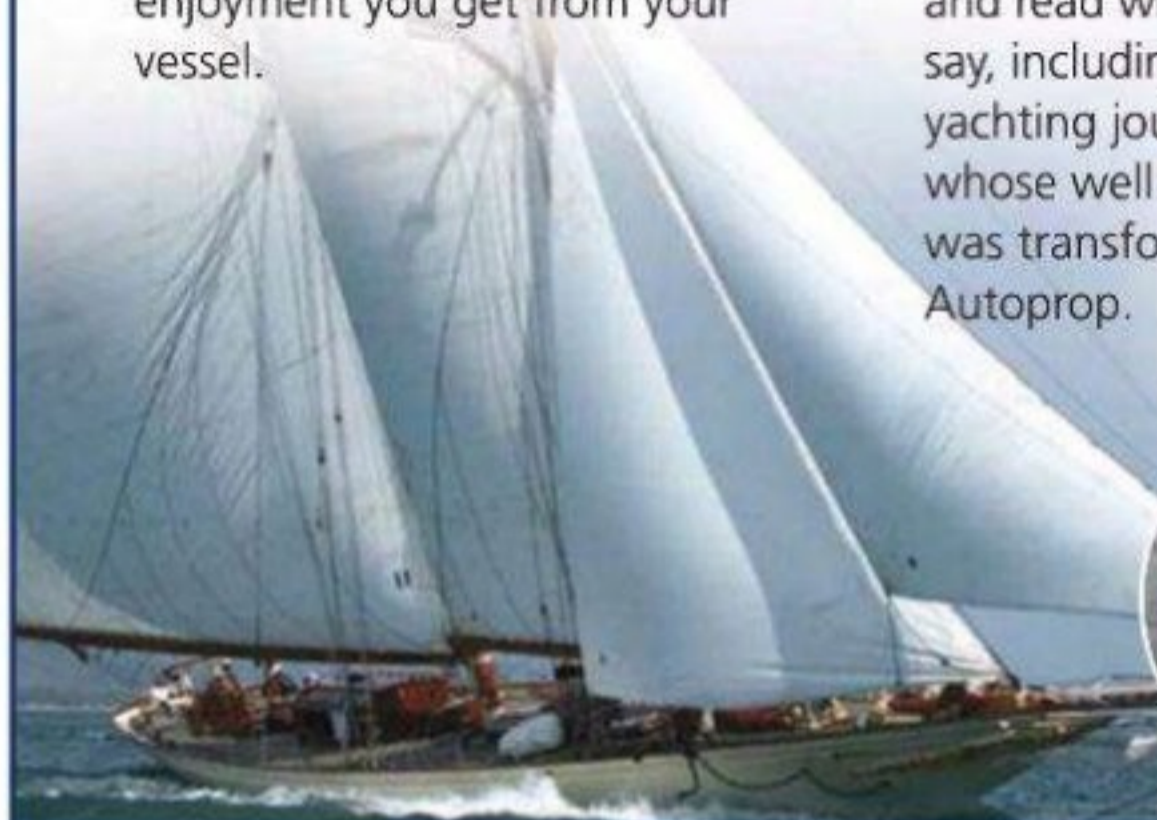
*Next month:*  
George IV, William IV, Prince Albert and the beginnings of the Royal Yacht Squadron

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# JOHN RIDGWAY Adventure of life

An inspirational meeting with John Ridgway, rower, sailor and outdoor trainer, interviewed and photographed by *Patrick Roach*

John Ridgway's handshake is firm and he stares into your eyes. He asks lots of challenging questions, but is always in complete control: you must rise to the challenge. Here in Ardmore, he has created a special community with his family. The first challenge is reaching it.

Sutherland is a 700-mile drive from the south coast (Spain is nearer), but that was no real problem. And John's directions were simple enough: follow the lane off the main road signposted to 'Ardmore' until you get to an old Land Rover permanently parked at the end for post, provisions etc. After that, just follow the track, it's all on foot.

What we had not expected was to need the tracking ability of Tonto: there were three mountain passes, two crevasses, a stream and a waterfall to climb over. After this a steep climb up the side of the loch to a glossy green bank in a clearing at the top. It took us an hour and a half; his grandchildren apparently do it in 40 minutes, travelling to their school each day.

We felt as if we had been spat out into Ardmore, which lay before us, a magical group of charming weather-boarded houses, above the glorious Loch Laxford.

John had invited my friend Joanna and me to call in for a cup of coffee (as long as I brought chocolate wholemeal biscuits!). He proved to be charismatic and charming, autocratic but with an old-fashioned courtesy. He is very happy to talk but he can be provocative and teasing. He has always been restless, constantly planning travels and writing books, and he is a keen naturalist.

He has a beautiful garden, plantations of rare trees and knows all about the local wildlife. He has all his possessions around him; they fill the house. All the things that he and Marie Christine, his wife, have collected over the years are contained in this home. There is no wall space: there are photographs, paintings, wall hangings, letters, rugs and textiles, natural objects like shells and.... books, books and pamphlets on every conceivable subject. The house has increased in size and structure; he has had to build a tower up on the roof as he ran out of space sideways, to accommodate all that pleases him. It is like a museum devoted to the Ridgway philosophy and spills out into other buildings. Some of these are

inhabited by people who work for John, Marie Christine and their daughter Rebecca. There is also an old smokery and a boatbuilding shed.

Everything is precious, as transporting materials to this isolated spot is hard work. When building a much-needed slipway, many tons of concrete were required. This was no problem for John Ridgway – (yes, he did carry it himself) – he and his instructors brought 103 tonnes of materials across the loch.

For the next few hours we were royally entertained, except that I forgot to bring the biscuits; punishment lay in wait.

## RECORD-BREAKING ROW

It was in 1966 that the 26-year-old paratrooper Captain John Ridgway made his first claim to fame when he recruited Sergeant Chay Blyth to row a 20ft (6.1m) boat across the North Atlantic from Cape Cod to Ireland for a record-breaking attempt. They had known each other for about eight years and shared a great respect for each other's considerable abilities, having endured many parachute jumps and survival exercises around the world as well as long-distance kayaking together.

Their passage is well documented elsewhere, but when they set off the US Coast Guard predicted a 95 per cent chance of their committing suicide. After that, John explains, "A lot of people wanted to be the last to shake our hands. Once you say you're going, there's a lot of people wanting to see if you'll die."

After two and a half months in atrocious conditions, their health aboard the boat – *English Rose III* – had deteriorated, but they determinedly plodded on. Their oilskins were disintegrating along with their bodies. Besides backaches, swollen feet, and blisters, painful rashes caused them misery. In addition, John suffered from boils, an excruciating vestige of an earlier bout with blood poisoning. He felt he was worn out and dying. That was the real challenge.

Their previous military training stood them in good stead for this hare-brained idea and doubtless ensured their survival. Sadly, two journalists who attempted the same trip around the same time did perish, and their upturned boat was found empty in the mid-North

*Opposite:* John Ridgway at Ardmore, with his Holman & Pye ketch *English Rose VI* behind his shoulder



## “Leave people and places better than you find them”



PHOTOGRAPHS BY PATRICK ROACH

John, left with *English Rose III*, and, right, Marie Christine Ridgway at Ardmore

Atlantic. This is the memory that has haunted Ridgway every day for the last 40 years. “How easily that could have been us,” he reflects.

After his successful 93-day trip, Ridgway’s life was changed forever. The John Ridgway School of Adventure, set in the rugged beauty of the almost inaccessible Ardmore Peninsula, opened in 1968 with three principles: self-reliance, positive thinking, and “Leave people and places better than you find them”. It was started with the help of his beautiful Irish wife Marie Christine, whom he met over a game of roulette and soon married, when she was just 20 years old.

It was in this harsh environment of paraffin lamps and peat fires – no electricity for the first 18 years – that Marie Christine, who had worked at the Arts Council in London, found herself, surrounded by macho escapists, marathon runners, round-the-world yachtsmen, rock climbers and fitness fanatics of every stripe.

“I decided to beat them by joining them,” she has explained. “I’ve learned survival the hard way. I cooked, administrated and smoked salmon, as well as being a very keen gardener and a full-time wife to a formidable, hard-driving but vulnerable man. I have accompanied John on his tough and always demanding adventures over the years.”

On one of these, the family, including daughter Rebecca, decided to adopt Elizabeth, a six-year-old Quechua Indian girl from the Peruvian jungle whose murdered father had saved John’s life on the Amazon 15 years earlier (the story is told in his book *Road to Elizabeth*).

One memorable TV programme documented a multinational company’s team-building week for some of its ‘precious’ employees. Their arrival at Inverness airport was noted with interest by Ridgway and they were bundled into the back of his ancient Land Rover for the uncomfortable two-and-a-half-hour ride to that track. Their Boss suits and Gucci shoes did not look so good after the ‘stroll’ to his house where their dinner and accommodation were waiting for them – on board his 57ft (17.3m) Holman & Pye ketch *English Rose VI*, anchored in the loch about half a mile off. He gave them

one waterproof bag each, and told them to strip off and swim. “Leave your crocodile suitcases in the shed over there, you won’t be needing them.”

That was a typical start to one of his courses.

He has sailed extensively and around the world three times: a Whitbread in 1977/8, the non-stop record in 1983/4 and lastly in 2003/4 – the Save the Albatross voyage with his wife. In 1992 his daughter Rebecca became the first woman to kayak around Cape Horn – she now runs Ridgway Adventure.

Born on July 8, 1938, John Manfield Ridgway never knew his parents. Maybe this unfortunate start as an orphan contributed to the determination and resourcefulness that have served him so well in his life.

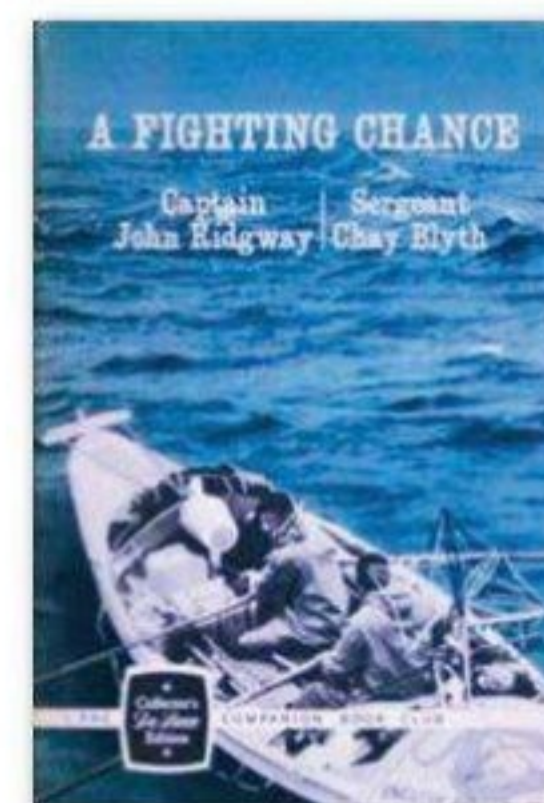
Now at the ripe age of 73, he still has that formidable presence. Mentally as fit, he has an ever-enquiring mind and a quick eye for the ladies. In our last communication I said I’d be up next spring to do some aerial photography of the outer islands. Quick as a flash he said, “Great, bring up the delightful Joanna. I’ll look after her while you do a few days flying about.” Now was I born yesterday?

### RELAUNCHED ADVENTURE SCHOOL

Retirement is not a Ridgway word. Having loosened the reins a few years back he is busy adapting to these difficult times. With his elder daughter Rebecca he successfully relaunched the Ridgway Adventure School just over a year ago.

After our visit Ridgway offered to take us back to the track by dinghy – but not quite to the landing stage. We were deposited on a steep slippery bank; it then took a further 30 minutes of walking through sharp terrain and stinging insects to reach our car. Our last view of him was a wave and a laugh as he retreated in the pale green boat across the water to Ardmore. Maybe it was our penalty for forgetting the biscuits.

Ridgway Adventure Ltd, Ardmore, Rhiconich by Lairg, Sutherland IV27 4RB. Tel: (+44) 01971 521006  
www.ridgway-adventure.co.uk; www.johnridgway.co.uk



Above: The cover of Ridgway and Blyth’s account of their Atlantic row



# EAST PASSAGE BOATWRIGHTS

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S/Y SKYLARK of 1937

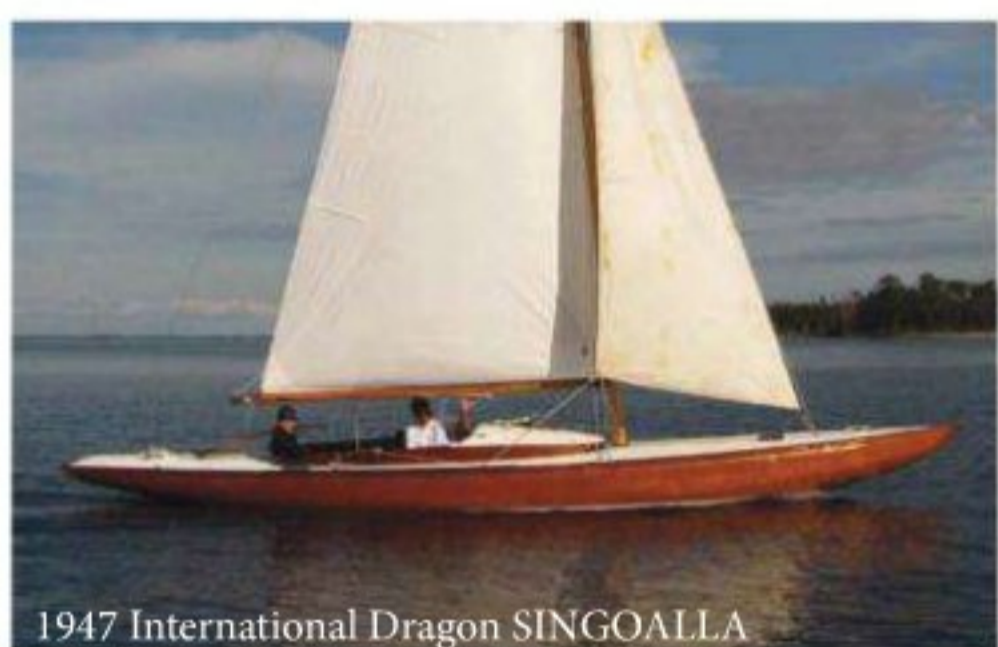


S/Y SKYLARK of 1937



S/Y SKYLARK of 1937

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1947 International Dragon SINGOALLA

## Recent Restorations:

- 53' 1937 S&S Yawl SKYLARK of 1937 – Honorable Mention for Professional restored sailboat, 2010 Wooden Boat Show Mystic, CT
- 54' 1935 S&S Sloop SONNY
- 29' 1947 International Dragon SINGOALLA (D US2) – Honorable Mention for Professional restored sailboat, 2008 Wooden Boat Show Mystic, Ct



S/Y SONNY

Billy Black

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# 25 CLASSIC CHARTERS

We've done more than our fair share of sailing on OPBs (other people's boats) here at CB over our 25 years. *Steffan Meyric Hughes* picks some favourites – and some we just like the look of

## 1 MED YACHTS

The Mediterranean west of Italy, home to the jetset and, since the 1980s, the centre of classic yacht racing, has long been a popular charter destination. In recent years, a more exciting development has arisen and now it is possible to ship aboard some of the most glamorous yachts in the classic Med fleet to do some racing at the famous regattas such as Les Voiles de Saint-Tropez. Classic Yacht Events arranges the charter of one or more yachts (for bespoke racing), for companies or private individuals. It was set up in 2010 by Matt Barker, owner of *The Blue Peter* (1930 Mylne) and since then, a dozen yachts of similar stature have joined.

The western Med is still the swankiest bit of saltwater real estate around. The Classic Charters site lists some of the most exotic, luxurious classics in the world, as well as scores of beautiful vintage motor yachts – and there are plenty of affordable charters too.

### MED REGATTAS AND RACING

#### Classic Yacht Events (Cannes)

Twelve top yachts in the Med:  
Matt, Tel: +33 (0)678 281746 or Milly, Tel: +33 (0)615 940888  
[www.classicyachtevents.com](http://www.classicyachtevents.com)

#### Classic motor yachts

The following few classic motor yachts are from the books of Sussex-based Classic Charters, who have a huge number of classic motor and sailing yachts in Britain, the Med and elsewhere. For more, call Nick Harding on +44 (0)7919 430863 or visit [www.classic-charters.com](http://www.classic-charters.com).

#### Over the Rainbow

1930, Dickies of Tarbert-built motor yacht of 115ft (35m) operating in the western Med (particularly the Italian coastline). She's a twin-screw motor yacht with accommodation for eight guests.

#### SS Delphine

As featured in last month's Superyacht supplement. If you and 25 friends have €360,000 to spare for a week afloat, this 258ft (80m) 1921 steam yacht built for Horace Dodge and still with its original steam engines, is the ultimate.

#### Catriel

All sailors love a tug; particularly a beautifully converted navy-blue one, built in 1962. *Catriel* takes eight guests and cruises the French and Italian rivieras.

Left: *Karenita* (foreground, contact [marcpajot@gmail.com](mailto:marcpajot@gmail.com) re charter) and *Orion*



## 2 THE BALTIC

There wasn't one of us in the CB office who didn't long to try this one out: chartering one of the most beautiful classics - a wooden, clinker Scandinavian Folkboat - in one of the world's best cruising grounds, the 30,000 islands of the Stockholm Archipelago. Dinghy cruiser Roger Barnes beat us to it in 2007. "Thanks," we said through gritted teeth...

Of course, it's not the only charter available in the Baltic: the Stockholm Archipelago is one of the world's great charter zones. Our man in Sweden assures us you can walk off the plane and charter a canoe, yacht, rowing boat, motorboat or just about anything in between. See our list, right, for other suggestions.

### FOLKBOAT CHARTER

Karlskrona Folk Yachts  
(above)

Fleet of Folkboats at very reasonable prices  
Tel: +46 709 324880  
[www.kf-yachts.se](http://www.kf-yachts.se)

### OTHER CHARTERS

Classic Yacht Charter in Stockholm is yet another of the innumerable agents listing classic charter yachts, although this one predates the web, meaning it has some pedigree. Tel: +46 (0)8 611 8480, [www.classicyachtcharter.com](http://www.classicyachtcharter.com). Scores of vessels are listed, including schooners and steamers.



## 3 LAKE DISTRICT

The English Lake District offers many fine sailing opportunities - perhaps especially now that most lakes have speed bans for power boats. One of our favourites is on Ullswater - the Glendidding Sailing Centre, where you can hire tan-sailed Lune Whammels from £35 an hour (£110 per day). See [page 64](#).

### Glendidding Sailing Centre

Tel: +44 (0)17684 82541  
[www.glendiddingsailingcentre.co.uk](http://www.glendiddingsailingcentre.co.uk)

### Ullswater Steamers

Tel: +44 (0)17684 82229  
[www.ullswatersteamers.co.uk](http://www.ullswatersteamers.co.uk)



AMELIE ROSE

## 4 WEST COUNTRY

Unlike many of Britain's sailing areas, the appeal of the West Country is a taste of real oceanic sailing: deep Atlantic swell, blue sea as far as the eye can see - even the chance of a bit of game-fishing if you are... well, game. Combine that with great river sailing and the beautiful little villages of Devon and Cornwall that come tumbling down hills into the sea, sandy beaches, cream teas, good shellfish and great pubs and you've got it made.

**Amelie Rose, pilot cutter yacht (above)**  
+44 (0)7831 710946, [www.topsail-adventures.co.uk](http://www.topsail-adventures.co.uk)

**Edith Gray, pilot cutter yacht**  
+44 (0)7903 682645, [www.wildsailing.co.uk](http://www.wildsailing.co.uk)

**Bessie Ellen, West Country trading ketch**  
Tel: +44 (0)7800 825382

**Cremyll Sailing and Island Trust, various.**  
Tel: +44 (0)1752 823007, [www.cremyll-sailing.org.uk](http://www.cremyll-sailing.org.uk)

**Island Trust, Pegasus, pilot cutter**  
Tel: +44 (0)1392 256142, [www.theislandtrust.org.uk](http://www.theislandtrust.org.uk)

**Eve of St Mawes. Pilot cutter yacht**  
+44 (0)1872 580222, [www.classic-sailing.co.uk](http://www.classic-sailing.co.uk)

**Irene, West Country trading ketch**  
+44 (0)1753 868989, [www.ireness.com](http://www.ireness.com)

**Josefine, Danish gaff ketch**  
+44 (0)7971 376172, [www.sailjosefine.com](http://www.sailjosefine.com)

**Keewaydin, gaff-rigged trawler**  
Tel: +44 (0)7816 923898, [www.keewaydin.co.uk](http://www.keewaydin.co.uk)

**Trinity Sailing Trust, Brixham trawlers**  
+44 (0)1803 883355, [www.trinitysailingtrust.org](http://www.trinitysailingtrust.org)

**Vigilance of Brixham, Brixham trawler**  
+44 (0)7764 845353, [www.vigilanceofbrixham.co.uk](http://www.vigilanceofbrixham.co.uk)

**Cornish Blue, Cornish Shrimpers**  
+44 (0)1637 876210, [www.cornishbluesailing.co.uk](http://www.cornishbluesailing.co.uk)



RAY LITTLE

## 5 BAREBOAT

Unsurprisingly, there aren't many classics that can be hired 'bare'. Here are a few on the East Coast and in the West

### Classic Sailing Club (left)

This is the best of them, owned by enthusiasts, and based on Suffolk's River Orwell with a fleet of three classic sailing yachts: the 1957 SCOD *Hampshire Maid* (26ft), the 1957 Buchanan-designed yacht *Marcita* (31ft) and the 1966 Buchanan-designed *Caressa* (37ft), all three reassuringly bermudan. The CSC also offers sailing in company, crewed charter and RYA training. Tel: +44 (0)870 3001066, [www.classicsailingclub.com](http://www.classicsailingclub.com)

### Cornish Blue

Untested, but sounds fun: two 19ft (5.8) Cornish Shrimpers (plastic cabin gaffers) out of Mylor. Tel: +44 (0)1637 876210, [www.cornishbluesailing.co.uk](http://www.cornishbluesailing.co.uk)

# Eda Frandsen

## Sailing Holidays in the Hebrides

Eda Frandsen offers unique traditional sailing in the unrivalled cruising ground of the Hebrides.

Be a part of the crew helping to sail this beautiful classic boat. Relax in the evening with a wee dram and an excellent dinner at a secluded anchorage. The professional yet relaxed atmosphere on board make this an activity holiday second to none.

Singles, couples or groups of 8 max.

For more photos and information see

Tel 01687 462917

email [jamie@eda-frandsen.co.uk](mailto:jamie@eda-frandsen.co.uk)

[www.eda-frandsen.co.uk](http://www.eda-frandsen.co.uk)



**Nordic Folkboat Charter • Stockholm Archipelago**  
**KF31 Charter • Karlskrona Archipelago**  
**Phone +46 709 32 48 80 • Sweden • [www.kf-yachts.se](http://www.kf-yachts.se)**

MERYN MAGGS



## 6 EAST COAST

Sailing here is shallow and very tidal. The ever-changing coastal scenery and the mixture of sea, channels and rivers make it one of the great cruising grounds, as well as a sailing challenge.

### **Cirdan Sailing Trust, various**

Tel: +44 (0)1621 851433, [www.cirdansailing.com](http://www.cirdansailing.com)

### **Pioneer, smack (above)**

Tel: +44 (0)1206 303373, [www.pioneersailingtrust.org.uk](http://www.pioneersailingtrust.org.uk)

### **Saxonia, Thames bawley**

Tel: +44 (0)1206 823373, [www.saxoniacharters.co.uk](http://www.saxoniacharters.co.uk)

### **Excelsior, smack**

Tel: +44 (0)845 3082323, [www.excelsiortrust.co.uk](http://www.excelsiortrust.co.uk)

### **Black Rose, smack,**

[www.traditionalcharter.co.uk](http://www.traditionalcharter.co.uk)

Tel: +44 (0)7811 469505

## 7 NORFOLK BROADS

Historic charter destination that still has the highest concentration of charter boats in Britain. The appeal? The scenery, the wildlife and the lack of seasickness. Suitable for novices, great for groups.

### **Eastwood Whelpton, 16 Broads sailing yachts**

Tel: +44 (0)1493 750430, [www.eastwood-whelpton.co.uk](http://www.eastwood-whelpton.co.uk)

### **Hunter's Yard (above), cabin yachts and day-sailers**

Tel: +44 (0)1692 678263, [www.huntersyard.co.uk](http://www.huntersyard.co.uk)

### **Martham Boats, big selection of boats**

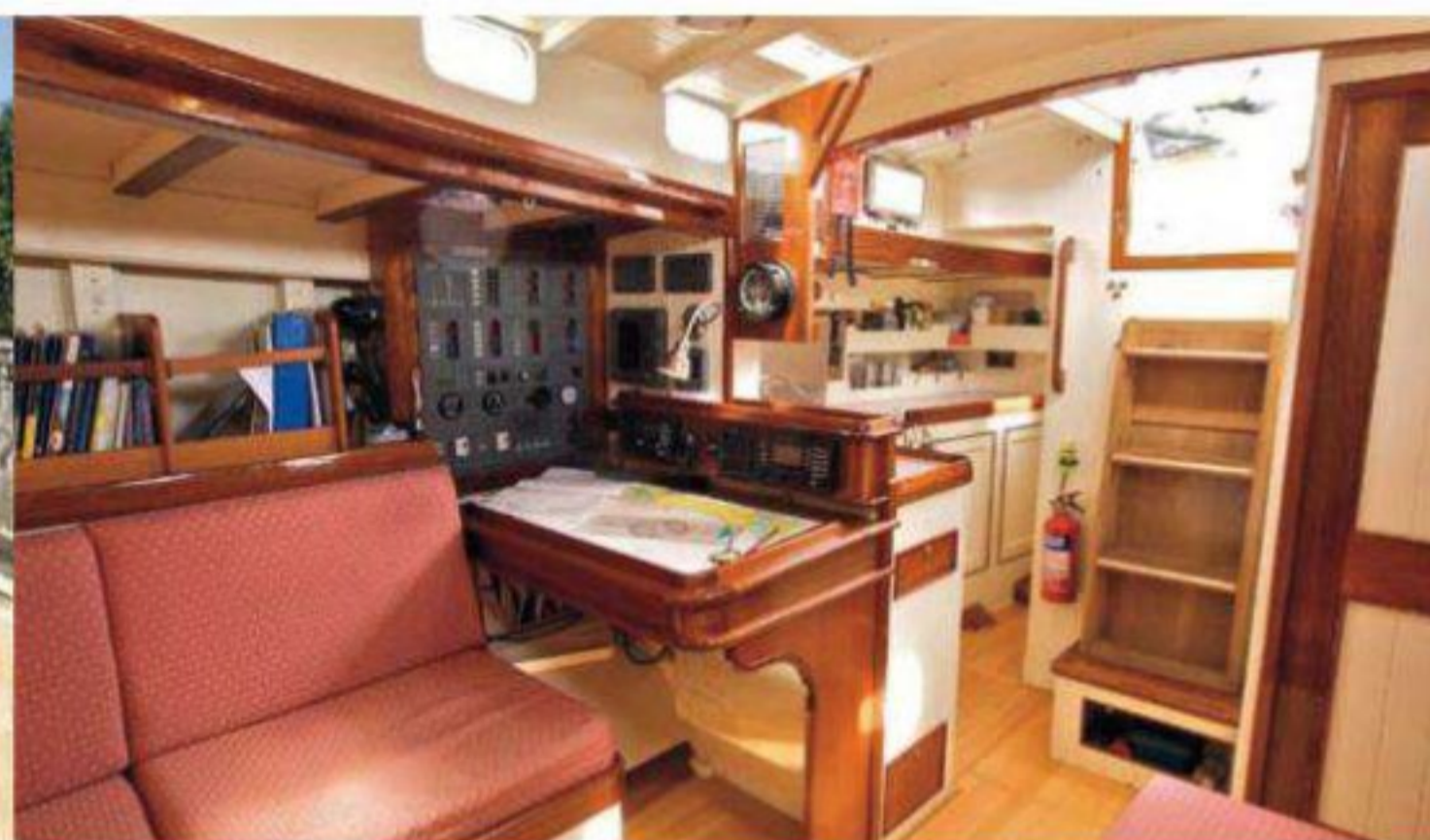
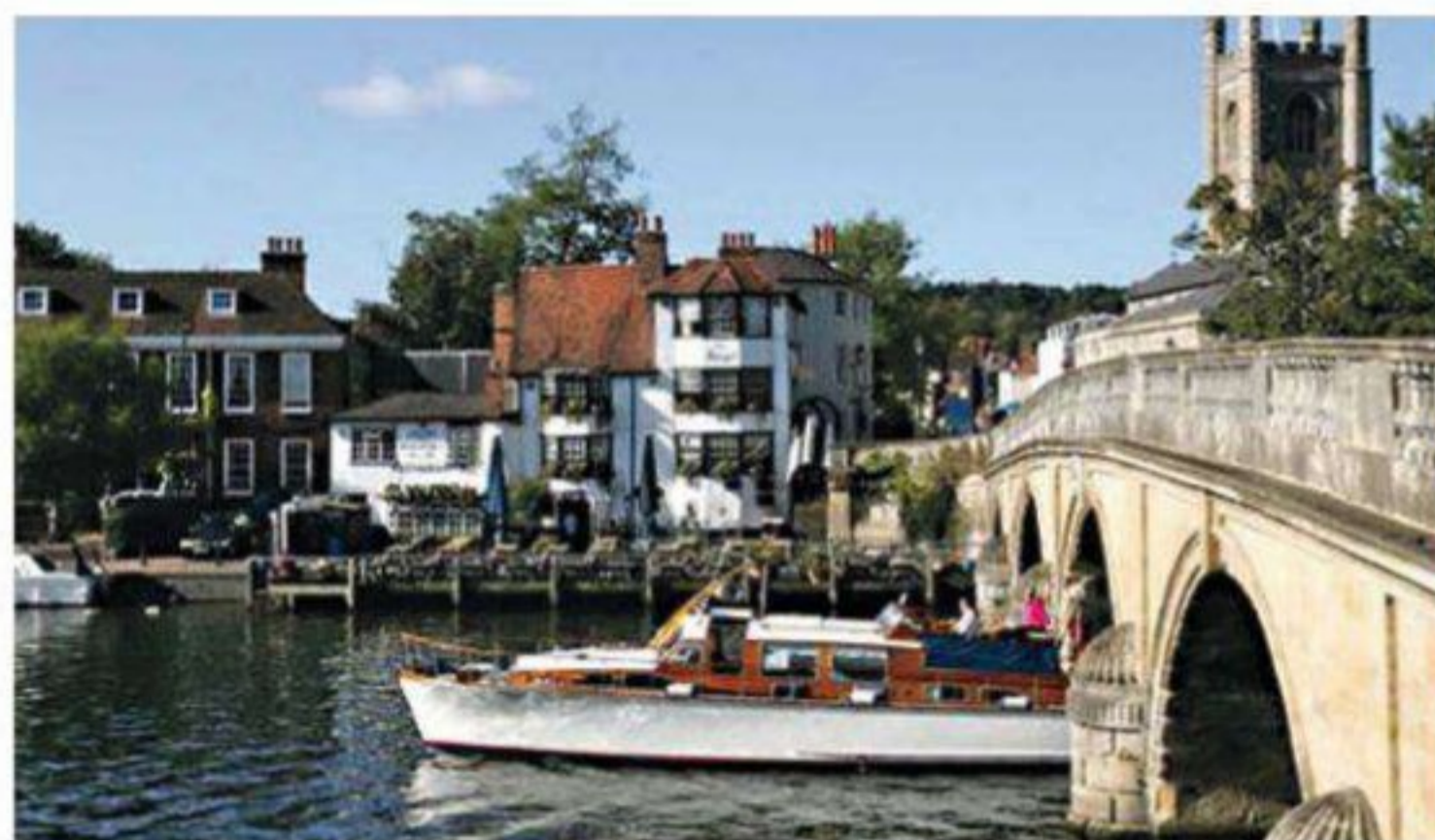
Tel: +44 (0)1493 740249, [www.marthamboats.com](http://www.marthamboats.com)

### **Norfolk Broads Yachting Co, wherry White Moth**

Tel: +44 (0)1692 580200, [www.norfolk-broads.com](http://www.norfolk-broads.com)

### **Swallowtail Boatyard, Broads sailing yachts**

Tel: +44 (0)1692 678066, [www.swallowtailboats.co.uk](http://www.swallowtailboats.co.uk)



## 8 MOTORBOATS

In Britain, classic power tends to be river-based; but the Med and USA are bristling with classics; Rivas on Italy's Lake Garda or longer trips on seagoing beauties like the 78ft long 1936-built TSMY *Bounty*.

### **Gay Archer NEW**

Fuel-injected jollies on the Bristol Channel in a 1950s RN motor torpedo boat

Tel: +44 (0)7974 954978

### **Henley Sales and Charter (above)**

Crewed and bareboat charter on the upper Thames

Tel: +44 (0)1491 578870, [www.hscboats.co.uk](http://www.hscboats.co.uk)

### **Seafin**

1961 Thornycroft motor yacht in the Solent.

Tel: +44 (0)20 72641020, [www.seafin.co.uk](http://www.seafin.co.uk)

### **Classic Charters**

For classic power in the Med and beyond

Tel: +44 (0)7919 430863, [www.classic-charters.com](http://www.classic-charters.com)

## 9 SOLENT

Britain's most famous and historic yachting centre is also home to a several classic charter yachts for sailing in these waters and further afield. The eagle-eyed will note how many are pilot cutters! They do make ideal charter yachts.

### **Morwenna, pilot cutter**

Tel: +44 (0)845 034 5388, [www.traditional-sailing.com](http://www.traditional-sailing.com)

### **Valhalla Yachting, two identical Swan 55s**

Tel: +44 (0)870 2467755, [www.valhallayachting.com](http://www.valhallayachting.com)

### **Polly Agatha, pilot cutter**

Tel: +44 (0)7795 480254, [www.polly-agatha.co.uk](http://www.polly-agatha.co.uk)

### **Merlin of Falmouth, pilot cutter**

Tel: +44 (0)7967 182534, [www.classic-charters.co.uk](http://www.classic-charters.co.uk)

### **Maybird, Fred Shepherd ketch (above)**

Tel: +44 (0)7540 969512, [www.maybird.co.uk](http://www.maybird.co.uk)

### **Annabel J, pilot cutter**

Tel: +44 (0)7766 138288, [www.annabel-j.co.uk](http://www.annabel-j.co.uk)



## 10 SCOTLAND

The best place to sail not just in Britain but, according to many sailors of the seven seas, in the world.

### Bloodhound (left) NEW

The 63ft bermudan Camper and Nicholson ketch built in 1963 and owned by the Queen and The D of E. Available for charter for the first time, based out of Oban (gateway to the Western Isles) on Scotland's West Coast

Tel: +44 (0)131 555 8800, [www.royalyachtbritannia.co.uk](http://www.royalyachtbritannia.co.uk)

### Eda Frandsen, 1930s gaff cutter, 56ft

Tel: +44 (0)1687 462917, [www.eda-frandsen.co.uk](http://www.eda-frandsen.co.uk)

### Flower of Caithness, 1997 schooner

Tel: +44 (0)141 445 6094, [www.flowerofcaithness.co.uk](http://www.flowerofcaithness.co.uk)

### Mascotte, original pilot cutter

Tel: +44 (0)7733 895545, [www.sail-mascotte.co.uk](http://www.sail-mascotte.co.uk)

### Mischief, pilot cutter

Tel: +44 (0)7528 052178, [www.mischiefexpeditions.co.uk](http://www.mischiefexpeditions.co.uk)

### Rosa and Ada, oyster smack

Tel: +44 (0)1563 541575, [www.rosaandada.com](http://www.rosaandada.com)

### Swan, herring drifter

Tel: +44 (0)1595 695193, [www.swantrust.com](http://www.swantrust.com)



## 11 12-METRES

There are a number of chances to sail 12-Ms, the class to have held the longest reign as America's Cup yachts (1958-87) and, in 1908, 1912 and 1920, an Olympic class. In Britain, there is the syndicate-owned *Sceptre* and in America's Rhode Island, Elizabeth Tiedemann has amassed a beautiful boat collection that includes three classic 12-Ms (pre-America's Cup years) that can be chartered for match racing days.

### Seascope

*Gleam* (12-M, Clinton Crane, 1937), *Northern Light* (12-M, S&S, 1938), *Onowa* (12-M, W Burgess, 1928), *Fawan* (1911 cabin launch), *Mariner* (54ft yawl, John Alden 1950), *Pam* (62ft commuter, 62ft, 1921) and *L'Allegro* (62ft Lawley motor yacht) [www.seascopenewport.com](http://www.seascopenewport.com)

### Sceptre (above)

[www.sceptrepreservation.co.uk](http://www.sceptrepreservation.co.uk)

### 12-M Challenge

Not strictly classic – but a unique opportunity to match-race five late-1980s 12-Ms, including *Stars and Stripes*! And in the Caribbean to boot, in St Maarten. [www.12metre.com](http://www.12metre.com)

## 12 TURKISH GULET

We hear things are improving in the eastern Med, but gulets still come with a serious warning: touted as sailing boats, very few of them ever set their sails – the great majority indeed have ornamental masts and no sails. We only know of one company that sails and, after weeks in the Turkish and Greek Islands, have seen no others! The Greek and Turkish islands and coasts are still legendary and, these days, rather under-subscribed.

### Sailing Cruises in Comfort

SCIC operates a fleet of five traditional wooden gulets (6-16 passengers), fully crewed, with en-suite cabins. Prices, for whole-boat charter or individuals, are very reasonable. Cruise the Turkish coastline and Greek and Turkish islands – or opt for a themed cruise (cooking, for example).

Tel: +44 (0)7583 001766  
[www.scicsailing.eu](http://www.scicsailing.eu)

## *Altair*



### **108 ft William Fife Topsail Schooner 1931**

**€ 6,000,000 Lying France**

ALTAIR has become the standard bearer for authenticity from her landmark restoration in 1987. Commissioned for the southern seas, Fife could not help but create a blend of breathtaking beauty; fast, safe and totally capable.

Always the darling of the classic regatta fleet and often winner, ALTAIR is the ultimate vintage yacht; her facilities discreetly carried also allow her to cruise anywhere. Above all she is blessed with that spirit engendered by her designer, the incomparable William Fife III.

## *Rowdy*



### **59 ft Herreshoff New York 40 Bermudan Cutter 1916**

**€ 1,150,000 Lying France**

As a "Fighting Forty" ROWDY has dominated her class in classic regattas. Meanwhile as the cruiser for which the class was principally designed, her sister RUGOSA flew the flag in 2001 to voyage some

26,000 miles to the Americas Cup Jubilee. Authentic and her condition hard to fault ROWDY today personifies the total versatility of this design – one of very few as capable from any era.

# 13 RYA COURSES

If you are new to sailing, you might as well start in style, on a classic boat. Or you might be looking to trade up from a bleach bottle to a gaffer. And a wooden gaffer is a very different thing to a plastic sloop. Either way, you'll learn more on a classic, you'll have a better time and you'll look better pulling into port.

## **Annabel J, pilot cutter**

54ft of steel, luxury pilot cutter on the South Coast.  
Tel: +44 (0)7766 138288  
[www.annabel-j.oc.uk](http://www.annabel-j.oc.uk)

## **Morwenna, pilot cutter (right)**

RYA courses, days with Tom Cunliffe, Fastnets and more. Based Solent.  
Tel: +44 (0)845 034 5388,  
[www.traditional-sailing.com](http://www.traditional-sailing.com)

## **Golden Vanity**

RYA courses on a Brixham sailing trawler.  
Tel: +44 (0)1803 883355  
[www.trinitysailing.co.uk](http://www.trinitysailing.co.uk)



# 14 US WINDJAMMER

Charter the wooden Maine coast in two real, old working schooners: the *Mercantile* (1916) and *Grace Bailey* (1882), which took granite to New York to build Grand Central Station.

## **Maine Windjammer Cruises**

*Mercantile*, *Grace Bailey* and the smaller, modern *Mistress*. Eastern seaboard, USA.  
Tel: +1 (207) 236 2938  
[www.mainewindjammercruises.com](http://www.mainewindjammercruises.com)



KEN BEKEN



STEFFAN MH

# 15 TALL SHIPS

If a Tall Ship and a star to steer her by is all you ask, your dream is a very achievable one. See our feature *The Lord Nelson* and the Jubilee Sailing Trust on p64 - and there are plenty more, like the Irish famine ship replica, the *Jeanie Johnston*.

You will have the chance to climb the mast like a mariner of old - which requires a good height for heights - but the view from up there is utterly epic.

## **Jeanie Johnston (above)**

Tel: +353 (0)1 473 0111  
[www.jeaniejohnston.ie](http://www.jeaniejohnston.ie)

## **Jubilee Sailing Trust**

Tel: +44 (0)23 8044 9108  
[www.jst.org.uk](http://www.jst.org.uk)

## **Tall Ships Races**

[www.sailtraininginternational](http://www.sailtraininginternational)

## **Stad Amsterdam**

Tall Ship charter is generally by single berths, but you could charter the entire *Stad Amsterdam* with 30 friends. It'll cost about £300 pppd, but for this you get a 250ft (76m) clipper replica capable of 17

# 16 THE POLES

From Essex to 80° north is quite a leap, but that's just the route plied by the three-masted gaff-rigged *Trinovante*. And if that's not extreme enough, you can sail the three-masted barque *Europa* all the way to the remotest sport on earth: Antarctica.

## **Trinovante**

Tel: +44 (0)7977 594649  
[www.schoonersail.com](http://www.schoonersail.com)

## **Europa**

Tel: +31 10281 0990  
[www.barkeuropa.com](http://www.barkeuropa.com)

## **Northsailing (left)**

Whale-watching off Iceland in old, oak fishing schooners. Five boats.  
Tel: +354 464 7272, [www.northsailing.is](http://www.northsailing.is)



ANJA GROSSE-UHLMANN

## 17 FISHING

*Birthe Marie*, a 36ft (11m) Danish fishing ketch, built 1933, sails out of Iona off Mull in Scotland's western isles. Owner Mark Jardine likes nothing better than dropping a line over for some fish. *Birthe Marie* was in last month's CB on our Restoration of the Year shortlist.

**Birthe Marie (left)**  
Tel: +44 (0)1681 700537  
[www.boattripsiona.com](http://www.boattripsiona.com)

## 18 NETHERLANDS

Charter sailing is in three main areas: Zeeland (a system of saltwater islands marshalled by locks and sea defences), the IJsselmeer (inland sea) and the Wadenzee (coastal island hopping - setting of *Riddle of the Sands*). The Dutch love metal boats: first iron, and these days steel and aluminium. The typical yacht will be metal with a flat bottom, leeboards, gaff-rigged, and as stoutly curvaceous as a clog.

### Naupar

Large agency with 35 years' experience and hundreds of boats  
Tel: +31 (0) 8825 25000  
[www.naupar.com](http://www.naupar.com)

### De Zeilvlood Aierikzee

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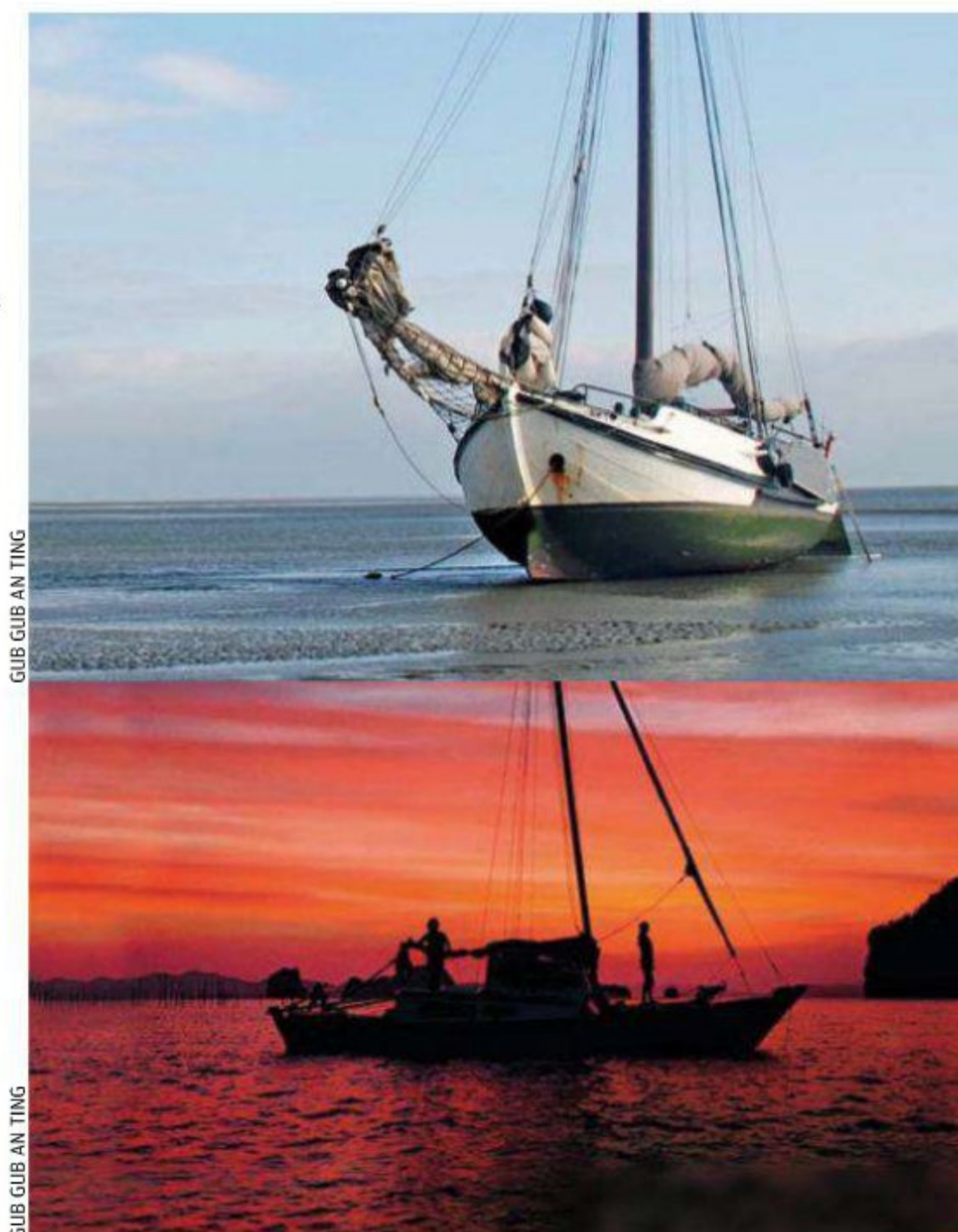


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GUB GUB AN TING

GUB GUB AN TING

## 20 ASIA

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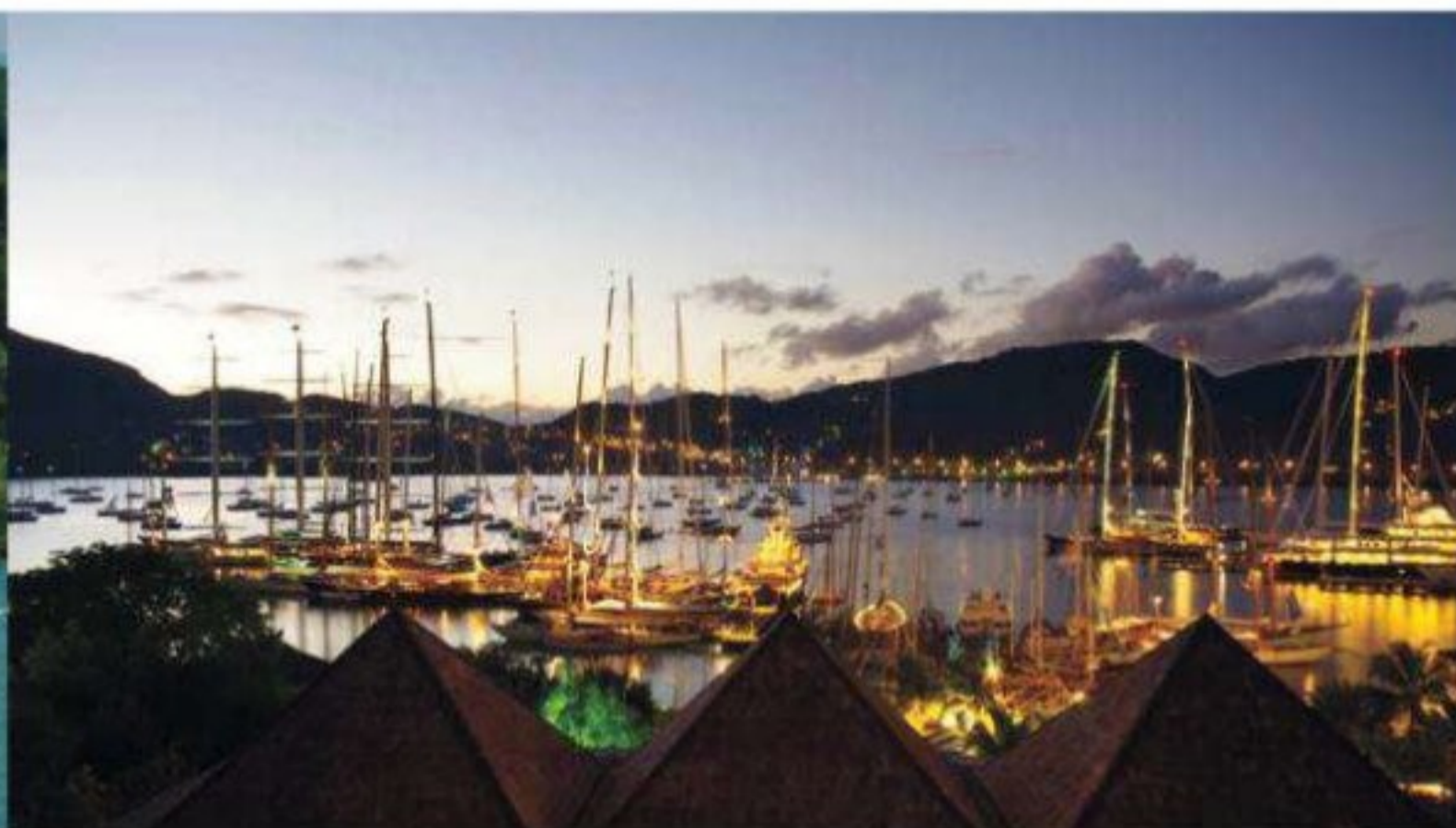
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STEFFAN MH

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STEVE NEWMAN



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## CHARTER KEELBOATS

# Square shares

Fancy a high-performance Swedish 22-Square-Metre on a budget? *Peter Willis* finds a fleet seeking members

**C**remyll is one of those charming little places that are all the more delightful for being a bit tricky to get to. It consists pretty much of a pub and a boatyard with an unrivalled prospect of Plymouth Harbour. It's at the easternmost extremity of the Rame Peninsula, a little bit of Cornwall curling back into the harbour.

It's also well-known as the home of Cremyll Sailing – sail-training for young people with traditional yachts *Moosk*, *Huff of Arklow* (currently in the shed) and modern pilot cutter *Pegasus*. But now its fleet has been increased by some unlikely additions: sharp, racy Scandinavian 22-Square-Metre keelboats, designed to appeal to a very different type of sailor indeed.

And thus, Cremyll Keelboats, a separate marketing arm, with its own branding, website and so on, has been created. Its aim is to help the preservation of these beautiful and exciting boats by making them available through a club format to people who would like to experience the thrill of handling these high-performance boats.

They've been described as the Formula 1s of the sea, but that could imply an offputtingly high skill requirement. Think 'a bit like Dragons only more so' or 'about the size of a 6-Metre' and you'll get the picture. They plane, given the right conditions.

The good news for would-be hirers is that while there's a 'driving test' before you're let out on your own with one, the club's managers, Dominic and Barbara Bridgman, are more than happy to accompany members and instruct them in the finer points of handling these thoroughbreds.

The 22s are designed according to the Swedish Square Metre Rule, dating from 1908, with major amendments in 1935. The measurement derives from the sail area, with considerable freedom over other design aspects. The boats are also known as Skerry Cruisers, and classes range from 15 to 150sqm. The result for the 22s is a slim, elegant hull

typically 32-40ft (9.7-12.2m) in length and 6ft (1.8m) beam, driven by a tall spread of sail. Uffa Fox loved them, and sailed his 22sqm *Vigilant* to Sweden and back in 1930 – a feat recently replicated by the 15sqm *Vixen* (CB275).

The Cremyll fleet, now comprising five boats, has been lovingly assembled under the auspices of Andrew Thornhill QC, who also owns Mashfords shipyard at Cremyll and is chairman of EISCA, the collection of nearly 400 boats based originally on those in the Exeter Maritime Museum. It was his enthusiasm for the class, hitherto neglected in the UK, that got the present project going.

The fleet of 22s started in around 2003 with *Vigilant* and *Patriot*, then at the Underfalls yard in Bristol. *Vigilant*, 10.5m (34ft 6in) LOA, was designed and built by Uffa Fox in 1930; *Patriot*, 11.3m (37ft), 1961, was designed by Knud Reimers for the Chicago Yacht Club's 22-based one-design Udell class.

*Chadrak*, 11.4m (37ft 5in), was discovered in Sweden last year, and brought back just in time to participate in the Panerai British Classics at Cowes. Designed by Arvid Laurin, she was built in 1949, beautifully restored by Thomas Larsen, and arrived at Cremyll well equipped and with an impressive suit of sails.

*Caritana*, 9.5m (31ft 2in), is a bit of an oddity; she was built in 1946, but would not have qualified for class under the 1935 rule revision, having been built for designer Gustav Estlander's very successful 1930 one-design Mälars class, designed for the lake of that name in Sweden. Her name apparently means 'good fortune', so it's sadly ironic that she's currently off the water after getting T-boned during last year's British Classics.

Newest acquisition is *Solve*, a Harry Becker design and a big one at 13m (42ft 8in). She'd spent 30 years mothballed in a shed in St Malo as part of the collection of a French multimillionaire, where she was misidentified as a 6-Metre and brought to the UK by Metre specialist Brian Pope's Ocean Yacht Company. It was Tim Street who identified her as a 22, and got in touch with Andrew

**“Uffa Fox loved them  
and sailed his *Vigilant*  
to Sweden and back”**



**Above:** Dominic helms *Vigilant* past Plymouth's historic Royal William Yard  
**Right:** Up the Tamar River  
**Far right:** Barbara at the helm of *Chadrak*



TOM BENN


PETER WILLIS

Thornhill. She was originally built as a lottery boat for the Royal Swedish Yacht Club in 1935. Barbara says the mahogany hull is lovely, but there is some work to be done before she joins the fleet.

These are boats that are meant to be sailed hard, and raced – but also to be known and understood by their helms and crews, and the club structure of Cremyll Keelboats encourages just that. Annual membership gives you a boat for up to 20 days a year for only £2,500 (+VAT). There are also day, half-day, weekend, weekly and group rates. Then again, these are cruiser-racers. They have cuddies with accommodation, rudimentary but ideal for a languid cruise up the beautiful River Tamar, with a

picnic or an overnight stop. Other options include trailering the boats to other events – such as the British Classics at Cowes – or joining in local racing and regattas.

This is definitely a deal for the enthusiast – and as well as saving on ownership costs it's a good way of meeting fellow fans of 22s, or fast keelboats in general.

To mark the launching of the enterprise, Cremyll Keelboats is holding the first ever British 22-Square-Metre Open Championship and Classic Keelboat Regatta on 8-10 June. Anyone who owns a 22 will be welcome. 

[www.cremyll-keelboats.org.uk](http://www.cremyll-keelboats.org.uk)

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CHARTER LAKE DISTRICT SAILING

# Swallows for a day

*Dan Houston* hired a traditional dinghy on Ullswater to give the family a taste of those Arthur Ransome adventures

**T**owing a boat to the Lake District from anywhere like the South of England can be quite an undertaking... so it's great to be able to charter a dinghy if, say, you only want to sail for a day or so.

The English lakes, with their unspoilt rural setting in the mountains of Cumbria, offer some great sailing, with spectacular views in all directions and the interesting challenge of wind shifts and williwaws as you sail past truncated valleys or mountain slopes – though the weather can change very quickly here.

And what better way to enjoy it than with a traditional boat? For 25 years now the Sailing Centre at Glenridding, nestled at the head of Ullswater, has hired out Lune Whammels – seaworthy coastal boats built by Character Boats in St Annes, Lancashire. They are ideal boats for a family day out with plenty of room for a picnic and super-stable in the squalls that might barrel down the lake. Prices start at £35 an hour but this does not really give

“They are  
ideal  
boats, with  
plenty of  
room for a  
picnic  
and super-  
stable.”

you much time to explore the 7½ mile long lake, with its picturesque islands and secluded bays. A better bet is a day hire which is £110 for a boat like the Whammel.

This might let you sail all round the lake, down to Pooley Bridge for lunch, seeing the steamers running by with their decks of people in walking attire, or finding a secluded beach. Swimming is not encouraged on this lake by the way – undercurrents cause drownings every year.

It's a great day out for children especially, who revel in the sense of adventure that a day sailing in settings that rival anything that Arthur Ransome's famous Swallows and Amazons books can offer.

## SAILING CENTRE

The sailing centre has recently improved facilities with a grant, and managing director Pete Meads was happy to be able at last to build proper toilets and showers there. It sits on a little gravel spit of land jutting out into the lake in sheltered waters that would suit beginners. Several types of Character Boats are there but the 17ft 4in (5.3m) Whammel, built in glassfibre with timber trim, wood spars and tan sails, seems the most popular. The centre tends to remove the bowsprits though, which reduces accidents but slightly affects performance.

The centre's brand-new facilities also include classrooms – RYA courses are offered with theory and practical days. Canoes and other dinghies are also available for hire and tuition. The centre also offers storage and berthing for boat owners, which has increased the number of Character Boats on the lake.



*Left and Above:*  
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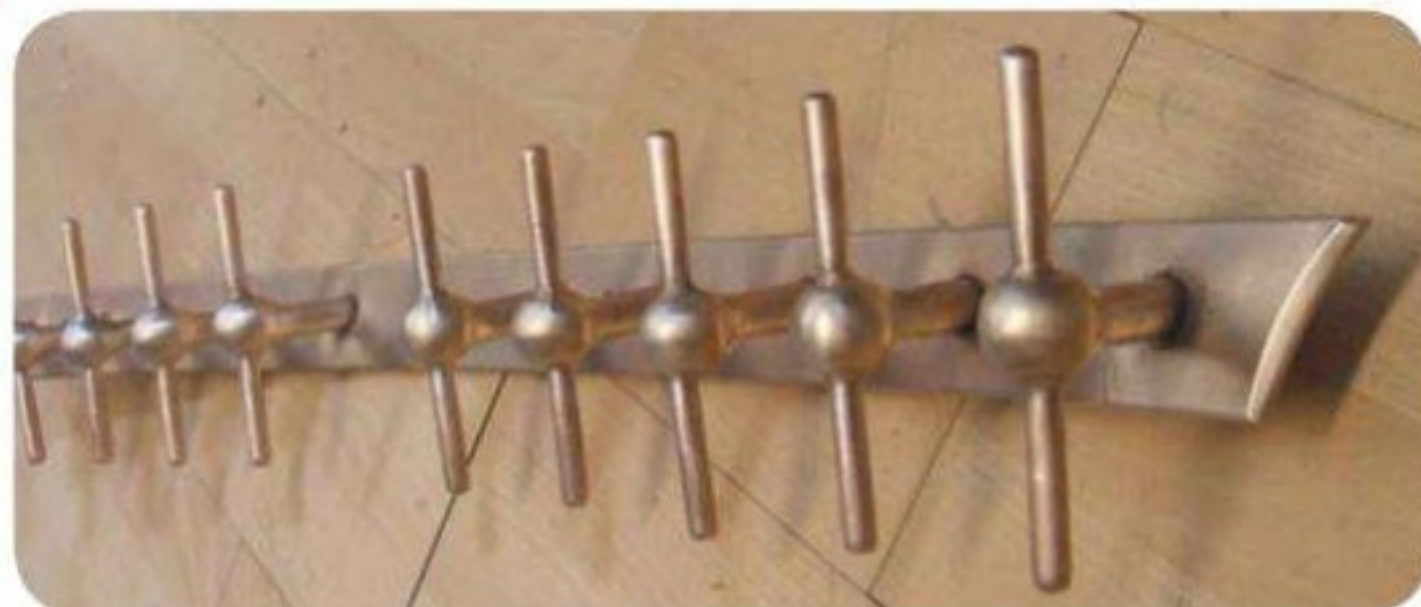
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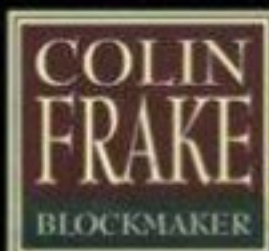
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CHARTER JUBILEE SAILING TRUST

# Making able seamen

The Jubilee Sailing Trust's Tall Ships change the lives of both the disabled and able-bodied, as *Sue Pelling* found out



SUE PELLING

**T**he Jubilee Sailing Trust's decision to commission a tall ship for both able and disabled crew was met with some scepticism from government agencies at the time, but 25 years on, the *Lord Nelson* has managed to prove the concept of a mixed ability crew working together and developing systems that are practical and safe.

So much so that the Trust now finds itself offering consultancy to other global organisations. Tony Cummings from the Spirit of Adventure Trust in New Zealand – similar to JST but specialising more in youth development – spent a few months on *Lord Nelson* and JST's other ship *Tenacious*, launched in 2000, to see how the programme and organisation run. "I have to say, I am really impressed. The rate of development from when someone first steps onto a JST ship to when they leave, is huge, and it doesn't take much to work out how effective that is as far as recuperation is concerned."

The concept of *Lord Nelson* was the result of JST chairman Chris Rudd and the late Morin Scott working with naval architect Colin Mudie to develop a ship that up to 40 people with a range of physical disabilities should be able to sail as well as any able-bodied crew. Mudie comments: "My concept of the design was largely based on a rolling deck on a naval ship in the South Seas. We had to discover at what angle wheelchairs capsized so we took Ian Shuttleworth – now a JST Trustee – in a wheelchair down there and rolled him until he capsized. We found it was 12° so, being sensible and logical, we designed the ship to sail at 10°."

Aesthetically, *Lord Nelson*'s lines are as pleasing as other tall ships. Her long, sweeping teak decks are wide enough for wheelchair users to pass each other, Braille signs are cleverly located throughout the ship, and specially adapted wheelchair lifts, and other wheelchair-friendly systems have been well thought out, with attention to detail practical yet relatively inconspicuous.

The main saloon, accommodation area and bar are located one level below deck, so to get on deck to carry out watch duties using the stair lift can, depending on the extent of disability, be performed independently.

## UNIQUE CHANCE TO FIGHT BACK

The unique idea of providing a platform in which able and disabled sailors sail together in a specifically designed ship has opened the doors to thousands of people, including servicemen. Using sailing as a resource for rehabilitation gives those recovering from injuries of all levels, a chance to fight back and realise there are still plenty of life opportunities available to them.

In addition to the eight-strong permanent crew, those on board when I joined the *Lord Nelson* for a short trip last summer were a typical mix of able and disabled of all ages. Some of those in wheelchairs were on board for the umpteenth time, while many able-bodied guests were tall ship first-timers – including Rob and Jane Smith, who had treated their niece Sarah White to the trip for her 16th birthday. Sarah enthused about the voyage: "I was really keen to sail with a mixed ability crew, in fact, it was one reason I really wanted to come on this trip." As for Rob and Jane, "There is nothing else like this that allows us to



JST ARCHIVE



JST C/O GEORGIE CLARKE

sail and help others. Seeing the smiles on the faces of wheelchair users as they are hoisted up the mast, is one of the most humbling experiences you can imagine.”

The atmosphere is extremely friendly from the moment you step on board, and the buddy system for those travelling alone who need extra help is a great way of making new friends. The watch system, set up by the ship’s crew, also creates a sense of comradeship which means you are never left alone to fend for yourself.

The leader of my particular watch was Harry Ingram, an extremely competent volunteer from Aberdeen who has sailed with JST a total of 27 times. Harry has a progressive neurological condition which means he is now in a wheelchair, but he is one of the most inspirational characters you are every likely to meet. Reaching the ship, he told me, meant an epic journey alone, from Scotland to Southampton, via public transport. Noticing my sigh of amazement, Harry added: “You’ll find that disabled folk are fiercely independent as much as they can be, and travelling alone like this is actually very easy. I just put my kit bag on my lap and off I go.” Not one to let his disability totally affect his life, he says it’s important to become part of a team. “The alternative is to be stuck at home not being able to do anything. With JST you are treated as an equal because sailing is a great leveller.”

Natalie Osborne, a JST regular since her double hip operation in 2002, says the Trust really turned her life around:



JST C/O GEORGIE CLARKE

“After my surgery I wanted something to aim for. When I went on board the first time, I was physically prepared but I was still deeply depressed. By the time I left the ship however, my life had been transformed, and it made me realise that there is life out there if you make the effort and push yourself. Because everyone is integrated, on every single level, it doesn’t matter if you are in a wheelchair, or if you have any other disability, you all get involved because you are needed to work together in order to sail the ship.”

#### FUNDING

Because the Jubilee Sailing Trust is a charity, the running of its ships relies heavily on donations – and on volunteer labour for annual maintenance work – there is no Government funding. The recent economic situation has, not surprisingly, affected the overall income of the Trust, with a drying-up of donations from large companies, though ABP, which runs their home port of Southampton, remains hugely supportive, waiving berthing costs and refunding pilotage fees.

When the ship is at full capacity, the brochure price income (eg £135 for a day sail or from around £750 for a passage) equates to 70 per cent of what it actually costs to run. But there are also schemes to help out both able-bodied and disabled with up to 50 per cent (more for forces) subsidies, or bursaries towards the leadership@sea scheme.

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# Adrian Morgan



CHARLOTTE WATERS

## Avoiding bad weather

A storm-wracked Adrian recalls an earlier dash for home

Shortly before I write this, the weather gauge at Ardmail, a few miles west, peaked at 80mph. It's 8 December, the day the anemometer on Cairngorm topped 160mph. A day when nature makes the decisions.

Deciding when to make a dash north, by road, was akin to making a similar decision ahead of a severe gale a few years back when we took *Sally* on a three-day cruise to the Hebrides. Then it was when to cut and run for Ullapool from Stornoway: but the same anxiety; the same obsessive studying of weather forecasts and maps; the same appeal for advice from anyone with a credible opinion. And then, no more prevarication... go for it.

Now, with a deep depression heading for central Scotland, Edinburgh, where we were, was certain to be hit hard. And as the low headed Norway-wards, the winds would start hammering down from the northwest, hitting Ullapool, where we were headed. It was a classic weather window: head north early, and outrun the wind; reach Ullapool before the conditions turned icy, bringing blizzards to the high ground we would need to cross. Or hang about in Edinburgh for another two days.

We went, crossing the Forth half an hour before they closed the bridge for all traffic. Slipping and sliding over Drumochter Pass, battling a headwind that slowed us to 40mph, we made Inverness in bright sunshine; the eye



of the depression, perhaps? That chilling moment in *The Perfect Storm* came to mind, when the sun comes out and they all dare to believe things are going to get better. And don't. In our case they did, or at least got no worse as on wet but clear roads we made home in under five hours. Whereupon the window closed, with a bang.

Which brought back that trip from Stornoway; the chat with the harbourmaster, close scrutiny of weather charts. Anxiety; prevarication; decision. And off into the black, deepening night, triple reefed, working jib set, snuggled down for the Minch crossing, hearts beating a little faster with the butterfly flutter of incipient worry.

Humphrey Barton, who famously sailed a *Vertue* (like *Sally*) to America in 1950, was quite clear about weather. "Bad weather? Avoid it," which sounds to me pretty sensible. Who sails willingly into the teeth of a storm?

Well, there are some. A bunch of servicemen took a *Contessa 32*, I think it was, through the Raz de Sein in a gale just for the hell of it. At one point – can you believe

it? – their keel hit bottom in a monstrous trough and, I suspect, they all reckoned it was a huge laugh.

Not for me. Bad weather? I suggest like Humphrey you avoid it, or make sure your window of opportunity is indeed open long enough to squeeze through.

In our case – both cases – it was. The night was long and pitch dark, the wind Force 6 and rising. *Sally* is pretty low slung, and as she rose to the swell building from the south west, and dropped into the trough, water raced down the side decks, slopping over the coamings into the non-draining cockpit.

In a Richter scale of epic journeys, it may rank 0.1, and yet there's no doubting a dark night in a small boat in the Minch with a rising wind is quite enough anxiety for me, at least.

We'd made the sensible decision to use that window to get home, rather than kick our heels in Stornoway. And so, relieved and weary (we'd not slept for 22 hours) we hit the sack, and slept... for about 22 hours. Which suggests

we might have been better to ignore the window and sail a day later. But, much as I like the place, who wants to hang about in Stornoway on the Sabbath?

**"It was a classic weather window: outrun the wind or wait another two days"**

## International Europe

BY VANESSA BIRD

Unlike many Olympic classes, which were selected almost immediately after conception, it took 29 years for the International Europe to appear at its first Games. Now, it is recognised as a thoroughbred racing dinghy, sailed all over the world by men and women alike.

The Europe began life in 1960 when it was designed by Pierre Marique. The French sailor was involved with the Moth class at the time, and the 'Europa Moth', as the dinghy was originally known, was designed to that class's rules. It proved very popular, particularly in British waters, where it suited the coastal conditions, and many were built by Tangyes at Smethwick near Birmingham in the early 1960s.

By 1963, the Moth, which is a development class, had started to move on, but the French Yachting Federation saw further potential in the Europa Moth, and so invited designers to tweak it, to produce a one-design class. It was Belgian Alois Roland's design that was eventually selected; the modified singlehander was renamed the Europe.

Roland had conceived the plywood 11-footer in his garage at his home in Thuin in Belgium, and it was in Thuin, with friend and fellow boatbuilder Giuseppe Cristalli, that he built over 1,700 Europes between 1964 and 1979. A skilled metal-plate worker by trade, Roland was a perfectionist, and continually sought to refine the quality of the build, as well as the efficiency of production.

Soon a decent fleet was established in Belgium, and in the mid-1960s the International Europe Class Union was formed. Over the next ten years, fleets were established throughout Europe and North America, and in 1976 it was introduced to the UK.

British sailor John Harrison was instrumental in this after witnessing a demonstration of the design at the 1975 Optimist Worlds. He was so taken by it that the following year he imported two Europes, and with



VANESSA BIRD

boatbuilder Peter Taylor formed the International Europe Class UK. Taylor, who had built Finns for a number of years, soon acquired a building licence, and at the UK's first National Championships in 1977 six Europes took to the water.

By 1980 over 100 Europes had been launched in the UK, and by the end of the decade there were at least seven builders of the dinghy, now also being constructed in GRP.

Part of the Europe's appeal is that it is not gender specific. Men and women of between 7½-11½ stone (50-75kg) can cope with it easily. Indeed, the unstayed carbon fibre masts can be adjusted according to your weight so that the boat is tailored specifically to you.

It is for this reason that it has proved popular as a training boat, and following the building boom of the 1980s it was chosen as an RYA Youth class. In 1992, it was awarded Olympic status, racing for the first time as a women's singlehander at the Barcelona Games. It remained an Olympic class until 2008, when it was replaced by the Laser Radial.

Today, the class is relatively modest, but the dinghy has a superb reputation. It's responsive, challenging and exciting to sail, and still appeals to a wide range of people.

**Europa:** started life as a Moth variant, became an Olympic class - eventually

### OLYMPIC CLASS

Before British sailor Shirley Robertson became known for her performance in the Yngling class, she raced Europes, first in a World Championships in 1989, then at the 1992 Barcelona Olympics and at the 1996 Atlanta Olympics, when she finished in fourth place.

### FIRST UK NATIONALS

The first UK Nationals for the Europe class were held in 1997. Six boats took part, three of which were owned by members of the Harrison family, relations of John Harrison, who first introduced the Europe to the UK.

### COST

New International Europes cost around £7,000, but for as little as £500 you can often find a secondhand boat in reasonable condition that is suitable for racing at club level. For secondhand boats to race on the international circuit, expect to pay around £4,000.

### CHARLES BERTELS

Charles Bertels was involved in the early development of the Europe. The founder of the Belgian magazine *Yachting Sud* also designed the Spirou class, a smaller version of the Europe, which is still sailed in Belgium. He also imported Flying 15s to the country.

International Europe Class UK  
[www.europeclass.org.uk](http://www.europeclass.org.uk)  
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### INTERNATIONAL EUROPE

LOA  
11ft (3.35m)

BEAM  
4ft 8in (1.48m)

DRAUGHT  
4in (103cm)

SAIL AREA  
75sqft (7m²)

DISPLACEMENT  
147lb (45kg)

DESIGNER  
Alois Roland





# The Zen

Phinisi Schooner

Text by Katarzyna Pantopulos, Editor: Karolina Morawiecka, translation: Henryk Zwolski

*"The real voyage of discovery is not in seeking new landscapes but in having new eyes."*

Marcel Proust

More than 17,000 islands make up today what is called the Republic of Indonesia. Seas, green forests, mysterious and ominous volcanoes, as well as the largest collection of beautiful coral reefs in the region. One of these special islands is called "The Island of Gods".

This archipelago is known for its fabulous beaches, for food that delights the most discerning palate. It is hard to believe that all of this belongs to one maritime country, called Indonesia!

Indonesia as a country is also famous for the production of the well-known Phinisi Schooners in the southernmost tip of the orchid-shaped island of Sulawesi. Some people say they are modeled after old Portuguese and Dutch vessels and other say the ships are unique to the Konjo Builders of Indonesia, South Sulawesi. In Indonesia, people still call them Phinisi.

For hundreds of years, the Phinisi have been made of iron wood (*Eusideroxylon zwageri*) in this region. Presently, the boats are an essence of ancient romantic traditions supplemented with modern design and technology. They are something more than just sailing objects... They have both spirit and character of Indonesia. Over the years, they have captured the attention of a special brand of man, next to fast cars, private aircraft, the Phinisi has found its way to the world of YACHTS.

This fine vessel is the collaboration between the Global Adventure Group Ltd., Konjo Builders and the world famous Zygmunt Choren designer and builder of many of the world's best known tall ships.

The Phinisi Schooner ZEN, despite being furnished with the finest in interior, her traditional lines create a sentimental return to the classical Asian sailing vessel. Broad lines and beam provide massive space for everything, two domineering masts, topsails, four jibs - all make up this special vessels Standing Rig. Her running rig supports steel-colored fabric carrying 600 square meter of sail, designed by North Sails, all flying over the dark-wood interior and gold teak decks that give this schooner both classical and original feel at the same time. However, although the external shape of this yacht presents an untouched classic design, its interiors are the example of the absolute luxury in design.

The yacht ZEN boasts a length of 53 meters, contains 6 guest staterooms and one owners two-level suite master cabin with adjoining children's room, captain's cabin and two crew cabins, a galley fit for a culinary professional, internal and external lounges, and bathroom salons are equipped with Hansgrohe Axor Accessories.

Two of the six bathrooms designed for guests are arranged with the furnishings and accessories designed by Philippe Starck. Two more bathrooms contain Antonio Citterio's furnishings. A female feel can be found in two bathrooms designed in accordance with a bathroom salon philosophy represented by Patricia Urquiola.

All the boat's elements and details are made of natural and noble materials. The decks have 4 cm teak planks, with the domination of exotic sono rosewood on walls and raster ceilings in the rooms. The latter are decorated with wooden tiles on which nineteenth century maps are carved and they add a unique character to the rooms.

The rooms are decorated with sculptures, ornaments and low relief carvings originating from the cultures of Asia, Polynesia and Maori Islands. Bright furniture lightens up dark, wooden interiors. In addition to designer furniture, we can also find here pieces from Dedon, Minotti or Walter Knoll's chairs. The juxtaposition of dark wood with snow-white objects creates a unique atmosphere.



The Zen Phinisi Schooner is a comfortable yacht on which one can spend time sailing and admiring ever-changing landscapes, enjoying the type of comfort, which is offered by a luxurious suite of rooms. The yacht was designed from its conception as a prestigious boat, easy to control, elegant and fulfilling the expectations of a demanding customer. The Zen Phinisi Schooner offers an opportunity to see – in luxurious surroundings – the overwhelming Indonesian archipelagos and the whole region from Thailand to Burma, to the Andaman Islands, assuring complete privacy, safety and comfort to the skipper and his guests, with a promise of good time.

The yacht is equipped with Bang & Olufsen audio systems and Bega lighting, as well as diving systems, two jet skis and a jet tender, which offer endless options of spending time in accordance with one's preferences. The travellers can either stay in one of the lounges, organize unforgettable events for visitors or spend time actively on land: climbing local volcanoes or enjoying water sports: snorkeling, surfing, kite surfing, wakeboarding, water skiing, diving in the sea to admire one of the most beautiful coral reefs in the world, or even looking for treasures in shipwrecks... or simply rest on virgin beaches, far away from tourist crowds.

The Zen Phinisi Schooner is an example of rare artistic craft, even a sailing masterpiece. The hand-made yacht is a model masterwork and a product of the centuries of experience. Each detail was designed with the thought of the yacht's owners, trying to ensure maximum comfort, safety and joy.

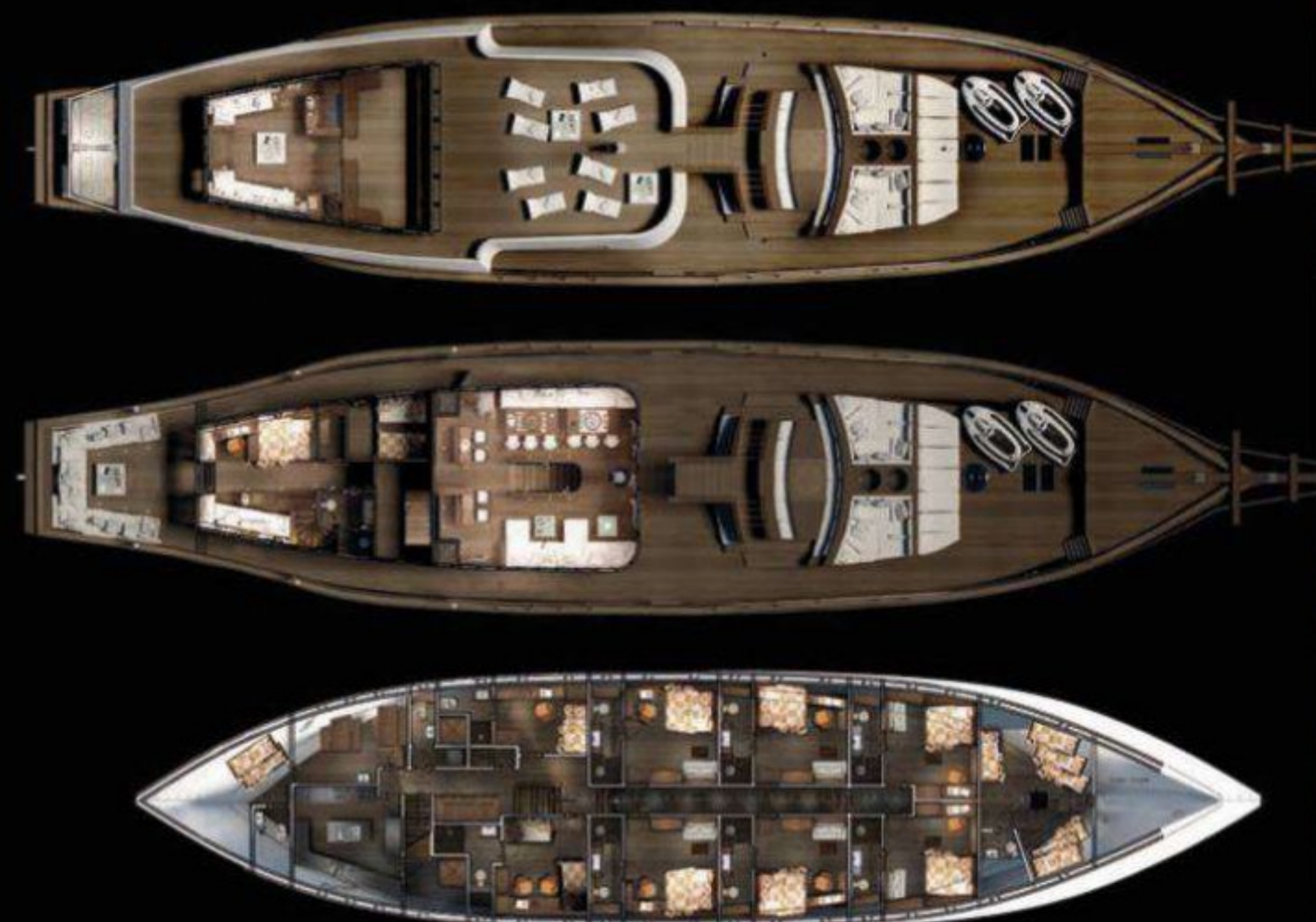
Sailing on this yacht is like travel in time: a return to classical sailing, giving one a feeling of real adventure.

The yacht will be available for charter from July 2012.

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# Getting afloat

## SALTURNS

### Thanks for the Memory

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Less well known is the little Wagtail, the baby of the range at just 12ft 6in (3.8m). It's in heavy lay-up GRP, clinker effect and weighs in at 140kg – so another seaworthy little boat, with a loose-footed (outhaul supplied) gunter rig. £7,300 inc VAT.

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Tel: +44 (0)1263 741172 [www.neilthompsonboats.co.uk](http://www.neilthompsonboats.co.uk)

## STIRLING AND SON

### Will's other boat is a cutter yacht

It is quite likely, as we write before the event, that the Will Stirling dinghy on our stand is actually being built for the boat in this photo! *Integrity* (Yard News, CB282), is a gaff cutter-rigged yacht designed and built by Will in the manner of a number of famous Victorian yachts from designers like Beavor Webb, Dixon Kemp and Fife. She's already planked and decked and will be available in early summer, in time for a full season of sailing. She's 43ft (13.1m) long, larch on oak, with yellow metal fastenings and a lead keel, all blocks in ash, and on the market at £297,500 + VAT.

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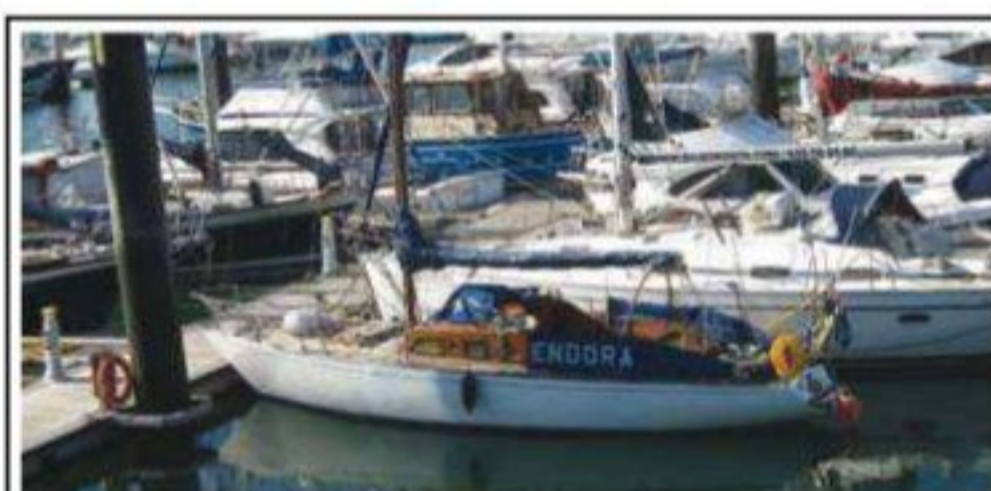
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## Classic Yacht Brokers



**58 ft Laurent Giles Yawl 1952**

Designed by Laurent Giles for Lloyds Yacht Club of London and built by Camper & Nicholson to exploit the American Rule (CCA) at a time when racing in America was very competitive – LUTINE OF HELFORD is harmonious in every line and would rest easy on the eye of a yachtsman from any era. Painstakingly rebuilt in her current ownership; she has proved to be very easily handled by just two cruising and classic raced with a full crew.

£490,000

Lying UK



**60 ft Sparkman & Stephens Sloop 1939**

S&S aficionados enthuse about the period between 1930-39 from the board of Olin Stephens – the quantum leaps of DORADE and STORMY WEATHER for offshore work, but with the purity of lines that later box rules diluted. KHAYYAM ex ZWERVER has cruised extensively as well and sailed classic regattas – a careful regime of maintenance has allowed this yacht to sail more miles than her more delicate sisters – an exciting prospect aficionado or not.

£440,000

Lying France



**48 ft Sparkman & Stephens Yawl 1938/2006**

Olin Stephen's views were polite but firm ... the great man had spoken and the 'lead keel up' restoration of TOMAHAWK would adhere to the original drawings. Executed with great care, generosity and quality; the aim was a usable family cruising boat, not just a timeless classic - Inspired possibly by a design Stephens drew at the request of the NYYC, the ingredients needed were seaworthiness, grace and speed. TOMAHAWK has all of these.

€395,000

Lying UK



**50 ft Bombigher Schooner 1982**

Daniel Bombigher designed schooners for long voyages: the hull shape, deck layout, rig sail plan and internal layout make them real marine homes yet the small draught giving easy access to estuaries and rivers. HOLLANDER is in remarkable condition thanks to an owner who has maintained meticulously every last detail and equipped her to go anywhere. Schooner rigged; her dimensions and layout enable comfortable family living on an extended cruise but with very easy handling.

€380,000

Lying Denmark



**50 ft Fred Shepherd Yawl 1939**

Fred Shepherd designed yachts were renowned not only for their great beauty but more spacious accommodation than could be had in most boats of the 1930s - and perfectly demonstrated in this case. In his book 'Oyster River' George Millar gives a wonderful account of his short-tacking AMOKURA with ease up the narrow tidal channels and rivers of Morbihan in the 1960s - she has moreover been maintained in beautiful condition with appropriate refits and updates ranging from bronze floors and refastening, all of which are well documented.

£245,000

Lying France



**45 ft Sparkman & Stephens Sloop 1970**

Built in Trieste in 1970 by Astilleros Mariano Craglietto - It was certainly a different era when a yacht this beautiful raced round the World in the first Whitbread Race – GUIA finished 5th ! S&S seemed able to blend the CCA and the then blossoming IOR Rules into capable and fast boats with good looks as a by-product. Testament to her fine pedigree, GUIA is a wonderful family cruising boat and races successfully on the Mediterranean Classic Circuit.

€225,000

Lying Spain



**43 ft Sparkman & Stephens Sloop 1963**

CLARION OF WIGHT was launched as a state of the art offshore racer, thankfully at a time when beautiful boats were still a by-product of the designer's quest for speed and interiors could still be friendly and accommodating - she remains much loved by her owners (of over 15 years) and certainly fast enough to hold her own in a modern or classic fleet. For many her name and pedigree will speak for themselves – A magnificent all rounder with a Fastnet win to prove it!

£125,000

Lying UK



**44 ft McGruer Yawl 1961**

FRENESI's pedigree from the board and yard of McGruer is without question, noting that it was in the establishment of the cruiser racer class for which James McGruer really came to prominence - she has had, for the last 14 years, owners who have left no stone unturned with respect to maintenance resulting in a yacht that is admired for her finish and fine condition – beautiful but able and reassuringly steadfast.

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**42 ft Holman Cutter Rigged Sloop 1963**

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**14m Gaff Ketch, 1966**  
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**33ft Drop Keel Sloop, 1952**  
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**27ft Pintail Sloop, 1965**  
Designed & built by Rossiter's. Roomy cruising vessel. Bilge keels. Volvo eng, Sails '09. Coded charter vessel. Suffolk £18,000



**22ft Elton Centreboard Sloop, 1982**  
Varnished, clinker planked. Gunter rig, Yanmar 2GM. All kept "As New", Yard trailer incl. Scotland £19,950



**27ft Vertue V113, 1961**  
Percy See built Faversham. 3 owners. Very well maintained throughout. Free mooring. Portugal £19,500



**27ft Tomahawk, 1962**  
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**30ft Tidewater, 1976**  
M. Griffith's design. Long Keel. By Whisstocks. Perkins eng. One owner. Suffolk. £19,500 Reduced



**27ft Tumlare No12, 1938**  
Knud Reimer's design. Builder's unknown. Classic weekender / Racer. Outboard. 13yrs old gear.  
Cornwall £9,950



**24 Prototype "Waterbug", 1938**  
Harrison Butler type lines, long keel. Bukh eng. Coded Charter yacht.  
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**18ft Devon Lugger, 2003**  
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# Wooden Ships

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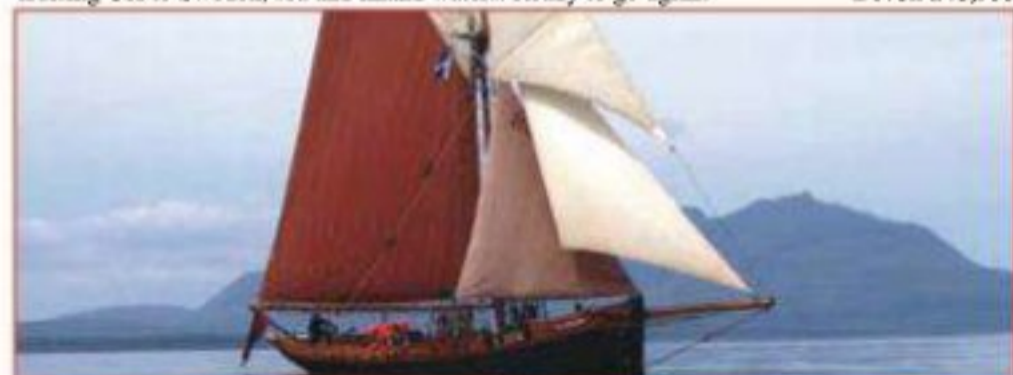
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**Colin Archer type cutter**, 32' x 11'4" x 6'. 10 tons displ. Built in Denmark 1978. Massively robust construction in larch planking on sawn oak frames. 2" iroko deck. 48hp Volvo diesel. Bermudian cutter rig. 4 berths. Remarkable condition, absolutely first class. **Copenhagen Eu 120,000**



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**International Six Meter**, 35' x 24'w1 x 7' x 5'6". Designed and built by Stephens of Glasgow, 1932. Rebuilt in the last few years. Mahogany hull, lead keel, new pine deck, modern deck gear, Collars mast, Ratsey sails. Exquisite, extreme hull shape. Returned to racing in present ownership. Enormous fun even if you don't win every race. **UK £19,500**



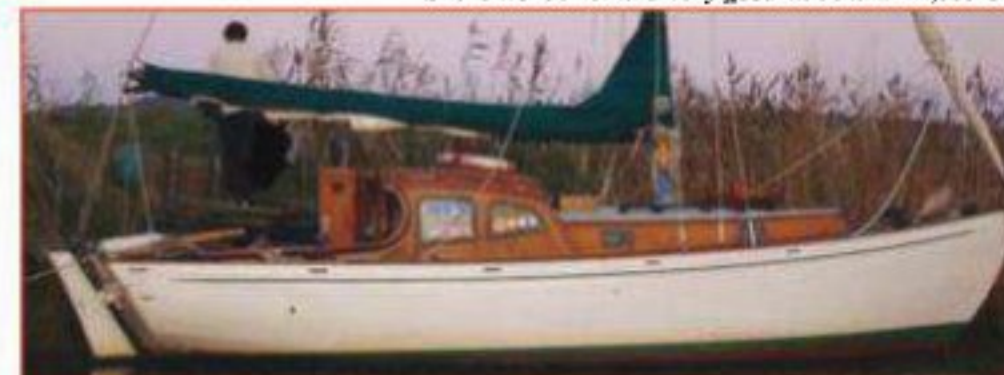
**52' Fleur de Lys motor yacht**, Lloyds 100A1 1965. Iroko hull and deck. Twin Gardner 5LW 98hp diesels. Diesel generator, 5 berths in 3 sleeping cabins. Deep pile carpets in the saloon. New galley. Hot showers. Stabilisers and all the gear you want. **She is wonderful and very good value at £125,000 UK**



**25' 1963 Vertue**. The most famous small yacht design ever produced. One of the much sought-after Vertues built by Cheoy Lee in teak. Varnished mast. Nanni diesel. 4 berths, separate heads. GPS, auto-pilot, dinghy and outboard engine and lots more equipment. **Suffolk. £24,500**



**Holman 28**. A larger sister to the Holman Sterling, built 1962. Larch planking, ply deck, ally mast, new Nanni diesel. 5 berths, separate heads, head-room all through. Almost the ideal small, economical cruising yacht for most people. **Only £15,000 Kent.**



**25' Luke 5 tonner**. Built by Lukes on the Hamble 1949. An almost totally original example of this lovely little cruising yacht in the mould of the more famous Vertue. Mahogany, new pine deck, fractional rig, Beta marine diesel. 3 berths. She's basic but she's just lovely and not expensive. **Poole £11,500**

## The Troy maker

Marcus Lewis specialises in Fowey's local dinghy classes, but has plans for expansion, by *Nigel Sharp*

**M**any people's careers are shaped by luck and unexpected circumstances, and Marcus Lewis's life as a boatbuilder in Fowey is no different.

As a schoolboy growing up in the Cornish harbour town he would buy up old rowing boats, do some work on them and sell them on for a small profit. When he left sixth-form college in 1982 he worked for an architect who sailed a Fowey Troy – the generously-canvassed 18ft (5.5m) bermudan keelboat class designed in 1928.

At that time the whereabouts of four of the original Troys were unknown and Marcus and the architect decided to try to track them down. They found one in Gateshead in 1983 and bought her a year later. Marcus brought her back to Fowey. "Or rather the AA did as we had a bit of a trailer issue."

They put her in a shed at Hunkins boatyard across the river in Bodinnick, and Marcus spent quite a lot of time there that winter. One day in the spring Maurice Hunkin asked him to help launch a boat, and a few days later to antifoul another – and so on until Marcus found he was working there full time. "I just sort of stayed there really. I was never formally offered a job."

However, in 2001, lack of work and Maurice's ill-health forced a change. "I was making MDF speaker cabinets. It was time to move on – probably for both of us." So he set up on his own and this gave him the chance to quickly complete the restoration of a 1970 Looe-built motor launch that he had been working on in his spare time. This led to a contract to build a new Troy for the owner of the engineering company which had worked on the motor launch; a second order followed very quickly from the engineer's crew – in fact as soon as he stepped ashore after the new boat's first race.

Marcus has since built two more Troys and also races his own, normally near the front of a fleet of up to 15 boats. "It's good that Troys are so popular. It keeps the price up so people don't mind spending a bit of money on them as they are not losing it straight away," he says. "If they sell it two or three years later there is a chance they will get some of that money back, which is pretty unusual for a wooden boat."

He has also built seven of the Fowey River class – 15ft (4.6m) clinker boats based on a *Yachting World* design of the 1940s, and which traditionally have a wide variety of coloured sails, which "tests the creativity of the sailmaker," as Marcus puts it.

He is currently trying to spread his market beyond Fowey and has recently built a Plymouth Mayflower – a 14ft (4.3m) clinker sailing dinghy, a hundred or so of which were produced by Skentelberys in Plymouth, but none for the past 40 years – which he exhibited at the Southampton Boat Show. He took the lines off two existing boats, but "one had hogged quite severely and other one had been chocked up at the ends so it was difficult to work out where the keel was meant to be." Marcus has in mind that the new boat would be suitable for "someone who wants something for the grandchildren to learn to row and sail in."


The Mayflower's planking is Canadian spruce although many of the originals were mahogany. But

Marcus says the mahogany available now is of poor quality. "I'm not quite sure what it is to be honest. It's susceptible to worm holes and shakes, and 20 or 30 years ago you wouldn't have used it for packing crates."

Marcus has been a lifeboatman for 22 years. He is senior helmsman

on Fowey's inshore lifeboat as well as crew on the Trent class. He constantly has a VHF radio on in his workshop scanning eight channels, and this often gives him advance warning of trouble brewing before his pager summons him down to the harbour.

He has carried out a number of "substantial rebuilds" and another rescued Troy awaits. This one was found in Benbecula in the Hebrides. Already wrecked, by the time she was brought home she had suffered considerable further damage and was "strapped to three separate pallets". Very little will remain of the original but, as Marcus says when talking about a centenarian Falmouth Oyster punt, "she's probably had three new keels and four new stems but she's still the same boat."

Marcus has a time-lapse camera in his workshop to automatically record progress, and during our chat it flashed while he was leaning against a workbench. "Damn thing's caught me slacking again," he sighs. 

**"I was making MDF speaker cabinets. It was time to move on"**

*Top: Marcus at work on the Plymouth Mayflower, Bottom left: Fowey River 56, sailing in the Fowey River Right: The Mayflower, finished Lower right: Fowey Troy No 53, built by Marcus in 2008*



## WOODBIDGE

### Albert Strange Mist comes on

In our 25 years afloat, we've helped to save a few old boats, through putting out pleas for basket cases in the magazine and online, often with the warning words "or else it's the chainsaw". In the last few months, owners have come forward for a Finesse 24 and at least two Stellas.

The Albert Strange 26ft (8m) canoe yawl *Mist* featured in an appeal five years ago (see inset photo), and has made great progress since being taken on as a retirement project by shipwright John Krejsa of Woodbridge, Suffolk in 2007, as *Paul Janes reports*:

John has now rebuilt the hull of *Mist*, using the original 1907 hull as a template. He used cold compressed American white oak for the timbers and sourced larch for planking from the Forest of Dean. "That way," he explained, "I could be fairly sure they would be knot-free when cut." He replanked most of the hull with the new larch but used iroko for the sheer



**Inset:** *Mist*, as found on the beach  
**Main photo:** John has reached the decking stage, but without commercial pressure is taking his time



PAUL JANES

and bottom three planks. He is now decking with quarter-sawn larch.

John has epoxy cold-moulded many pieces, including laminated iroko frames, floors, deck beams and knees because he says cold-moulding is stronger than using sawn timber. He was unable to find good teak for the cabin sides and chose khaya instead.

"*Mist* is similar to *Sheila*, which I helped restore in 1995 (CB111), but with a deeper bilge to allow sitting room under the deckhead," he says.

About a year ago, John was joined by boatbuilding student Tim Smith. There is still much to do but John is enigmatic when asked about launch date. "One day soon, perhaps..."

## LONDON THAMES

### New yard, new boat

A boatyard on the tidal Thames in West London is undergoing major work to turn it into a DIY yard for classic boat projects, a resource that should prove popular given the lack of space in the capital.

Lot's Ait Yard dates from the late 19th century when it was a builder of the Thames lighters that would unload ships in the Pool of London.

The yard grew until the 1950s, but after that, the modern age of motorways and containerisation arrived on the Thames, and around 1970 the owners locked the doors and left. It lay fallow for 41 years, in which time it was occupied by 'pirate' boat restorers and squatters; everything valuable was taken, including the beautiful maple floor.



JOHN'S BOATYARD

The yard is now in the hands of John Watson, a recent graduate of Lyme Regis Boat Building Academy. He is leasing the site off the owner, Thames Lighterage Company, who are halfway through the job of turning Lot's Ait into a serviceable yard with a new bridge to the north bank of the river, a 5,000sqft (465m<sup>2</sup>) boatshed, 8,000sqft (743m<sup>2</sup>) of hard standing, water and electricity; and a legacy from the yard's past – a slipway designed for 80ft lighters. The official, and unlikely, completion date is 1 January, 2012.

**Left:** The Lot's Ait boatyard site  
**Right:** a replica of a 1920 William Hand launch



KYLE ABINGDON

## 1920 LAUNCH REPLICA

Downriver in Greenwich, two boatbuilders recently laid off the *Cutty Sark* project have set up shop and are near the end of building their first boat. It's an 18ft (5.5m) semi-displacement, three-quarter decked motor launch built to lines drawn circa 1920 by William Hand, noted American naval architect.

One of the pair, Kyle Abingdon of newly-formed Abingdon Marine Carpentry upriver in Old Windsor, hopes it will do 18 knots.



ROE BOATS

## IRELAND

# A canoe, a cat yawl and a Dark Harbor

This canoe, recently built by Tiernan Roe of Roeboats with friend Connor (not to mention the dog) in Ballydehob, County Cork, is to a Platt Monfort 'geodisic' design. Even when skinned (in Dacron sailcloth), it will weigh less than 10kg. Tiernan is also building 16ft (4.9m) lug-rigged cat yawl designed by Karl Stambaugh and is offering scrappage for your old boat (up to €3,000) when you order a new boat from him! Try a strip-planked Dark Harbor (25ft day sailer designed in 1910) or a 25ft (7.6m) William Hand motorised 'bay cruiser'.



TOM BENN

## MASHFORDS, PLYMOUTH

# Huff and a puff

The world's first fin-and-skeg yacht is being rebuilt at Mashford's boatyard in Plymouth, where two new apprentices start this January, thanks to funding drummed up by Barbara Bridgman of Cremyll Sailing. *Huff of Arklow*, the distinctive Uffa Fox-designed 'Flying 30' built 1951, was for many years a mainstay of Cremyll's sail-training fleet, but is now, says Dominic Bridgman, "getting tired". Her iron floors are degrading and timber beneath her brass fastenings have dissolved. Backers include the Cornwall Marine Network, European Social Funding and the Transport Trust. The job will last at least two years and her double-skinned hull should teach the two lads a lot. *PW*

## LUNENBERG, CANADA

# Dory built by Picton crew

The globe-trotting crew of the Tall Ship *Picton Castle* recently launched a 16ft (4.9m) clinker work skiff in real wood. They built it at The Dory Shop in Lunenburg, Nova Scotia in just two and a half weeks as part of The Bosun School, a 14-week shore-based programme run by *Picton Castle* that gives the young crew the chance to learn boatbuilding and other skills.



THE BOSUN SCHOOL



JANET HARBER

## SUFFOLK

# Jack Coote's boat restored

This 10-tonne, 31ft (9.5m) centreboard motor-sailing sloop *Blue Shoal* was launched by Souters of Cowes in 1956 to an AP Bayzand design. She received high praise in *Yachts and Yachting* for her capability at almost any task. This great all-rounder was later owned by Jack Coote, author of the famous *East Coast Rivers* pilot guide. She's now been restored by owners Brian and Eileen Ward and is, fittingly, at her new home on Suffolk's River Orwell.

# Boatbuilder's Notes

## TOOLS OF THE TRADE

# Deck caulking

BY WILL STIRLING

Like all materials, caulking cotton has been subject to a significant price increase over the last year. Having been sold as eight strand it is now only available as five strand. This is an awkward figure as it is not easily divisible into useful parts. However, one can only use that which is available.

I was shown this method of deck caulking, for new decks only, not the hull, by I Elton, RNLI Surveyor ret'd.

Take a length of cotton 3ft (91cm) longer than the deck seam. Tie an overhand knot in each end. Bend a small nail and put the sharp end into the chuck of a drill. Put one end of the cotton over the nail in the drill and the other over a nail in the wall, at some distance, so that you can hold the cotton gently taut above the ground. Do not allow the cotton to become sullied with shavings or any other dirt on the workshop floor. Twist the cotton until the plait is firm but does not kink when the tension is released. Gently wind it up around your hand into a loose bird's nest.

Take the bird's nest on deck and unsheathe the pizza slicer. (A ravioli cutter is even better; the 'off the shelf' pizza slicer quickly wore out so our best joiner easily made this



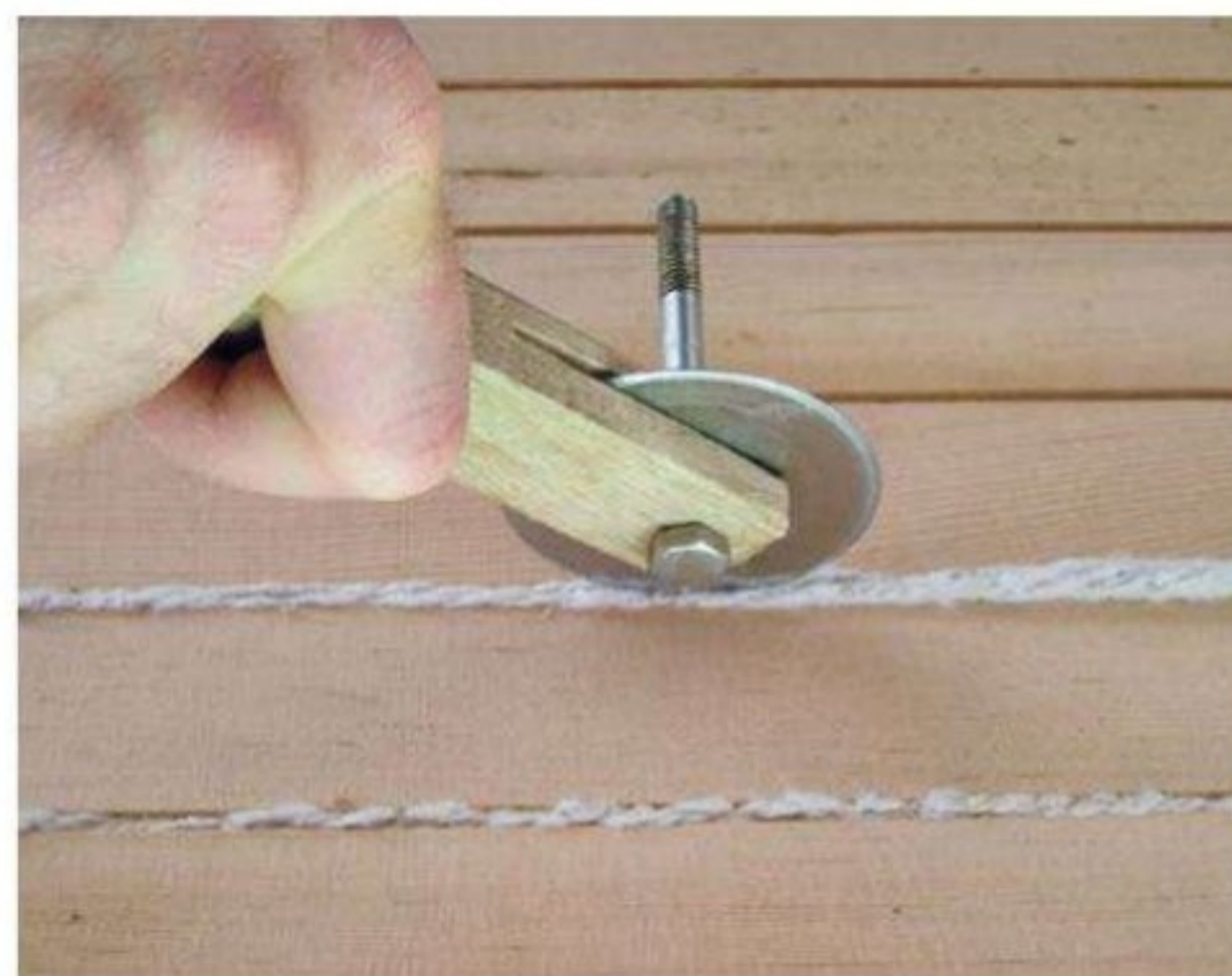
1 Hand-made 'pizza slicer'

2 Caulking iron to tamp down the cotton

3 Chisel, to slice off the excess at the end

*Below left:* Rolling in the cotton

*Below:* Caulking it down



bespoke version. Wm Morrison has been notified; I am afraid they felt my complaint of 'not fit for purpose' unjustified.) Roll the caulking into the seams.

The deck seams must be tight and uniform for this method to be effective. The pizza slicer puts the caulking into the seam so that the tip of the caulking iron can also enter the seam. Caulk it down firmly as

**“Take the bird's nest and unsheathe the pizza slicer”**

normal. There is no risk of being unable to see the seam, putting the iron on the cotton and driving it down, only to find the cotton was just to the left of the seam and irreparable damage has been done to the edge of the deck plank. If the seams are uniform but some are a little open, caulk up the tight seams first and you may find that the open seams close up.



## MAINTENANCE

# Looking after your teak deck

After a rain shower or having been washed, while your deck is drying, check your rubber seams. If they are staying wetter than the rest of the deck it is conceivable that the bond between the rubber and teak has failed, and should be repaired as early as possible. If water becomes trapped within the seam it can track along the bottom of the seam and can cause long-term problems that are not immediately obvious, for example leaks into the cabin, rotting out the teak from the underside, or rot to the top of deckbeams. *Advice from Trafalgar Wharf*

# Traditional Tool



ROBIN GATES

## Bailey's adjustable plane

BY ROBIN GATES

Since Stanley popularised Bailey's cast-iron adjustable plane it has become as familiar in the boat shed as the pot-bellied stove and the teapot. To a lover of hand-worn solid wood planes, however, this low-slung icon of the shipwright's trade, bristling with levers and machine screws, retains an air of sophistication.

When the iron is projecting unevenly you must resist the urge to tap it on one side with a mallet and remember to use the lateral adjustment lever instead.

Stanley's 1870 catalogue introduced a range of smoothing planes, jack planes, fore planes and jointers to the Bailey pattern which remains essentially unchanged today.

*Above: The Bailey's ingenious adjustments are centred on the frog  
Inset: Lever cap and iron assembly removed to show the frog*

**“The best way to appreciate how the plane works is to dismantle it”**

At first sight the adjustments seem complex but in practice they are simplicity itself. The best way to appreciate how the plane works is to dismantle it, beginning with removal of the plated lever cap which locks the cutting iron and cap iron in place.

This works by a cam mechanism invented by American toolmaker Leonard Bailey in the mid-19th century; several of his inventions acquired by Stanley came to define the bench plane and have been copied down the years by every plane maker from Record to Lie-Nielsen.

Beneath the double iron assembly you find the sloping frog, and this is where the plane's innovative features come together. The frog determines the pitch of the iron, integrates the depth-adjusting wheel and the lateral

adjustment lever, and slides lengthways to adjust the mouth.

For purely sensual woodwork you can't beat a richly patinated coffin smoother of quarter-sawn beech – but for sheer practicality turn to its cast-iron descendant which, paradoxically, is also its forebear – the Romans were using cast metal planes some 2000 years ago.

Bailey planes adjust with a micrometer's ease and precision, their soles stay true, and they are common enough that, although a second-hand jointer may cost a pretty penny, you can find an excellent smoother for the price of fish and chips.

This old stalwart is the ubiquitous Stanley Bailey No 4 which I've been using for around 30 years – it still turns out a fine shaving from seasoned oak.



RAM

# Riva revivers

Photographer *Henri Thibault* and writer *Gerald Guetat* visit the authentic restoration workshop at Sarnico, Italy



Above: General view of the RAM yard

Right: Carlo Riva, now 89, often visits RAM



Popular wisdom recommends that you should always address yourself to God rather than to the Saints. Which is why, each year, 15 or so owners give their wooden Rivas the lavish care that can only be offered by the most specialised centre in the world, RAM, situated on the historic site of Riva's original Sarnico boatyard and only a few metres away from the Ferretti Group's present Riva brand buildings.

Indeed, no other restoration workshop for classic Rivas can claim greater legitimacy in the trade as it was designed by Carlo Riva himself in 1956 to ensure the best care possible for his precious speedboats. And, as in Italy family traditions are stronger than elsewhere, RAM still belongs to the Riva dynasty and is headed today by Anselmo Vigani, Carlo Riva's nephew, thus continuing a unique expertise gained from decades of experience.

The centre covers or replicates all the techniques and procedures developed when today's classics were still brand-new runabouts freshly ordered from the catalogue. We may have forgotten however that the creation of RAM – Revisione Assistenza Motoscafi – was a visionary concept in what was a mainly artisan-based field of motorboat production in the 1950s. In his ceaseless quest for excellence, Carlo Riva wanted the owners of his runabouts, but even more his dealers, to find in one place all the concentrated knowledge and expertise for the repair and maintenance of a Riva speedboat – right down to the smallest detail.

Thus, trained in this veritable laboratory, all official Riva retailers would now use the same methods, standards and materials throughout the world, leaving their rich clients to the joys of driving 'in white gloves' as was the custom of the time.

Today, after more than 50 years of success, the company continues faithfully to advance the work of the master. The site itself underwent a phase of renovation a few years ago to transform its few thousand square metres of buildings into a model clinic in which all production posts enjoy the best possible working conditions. As in any good nursing home, and before the prescription of the appropriate remedies, the visit

**“The walls of the workshop are adorned with vintage charts showing the specific details of each model”**



**Above left:**  
Working on an  
Aquariva in the  
wood workshop

**Above right:**  
Dashboard details  
can be  
particularly  
time-consuming

begins with the ‘patient’ having an appointment with the boss. Then a careful examination is entrusted to technical director Luigi Paltenghi, better known as ‘Gigi’.

After this initial check-up anything is possible, from a simple seasonal facelift through to the most complex ‘open hull’ surgery. The most common ailments are simply due to age and wear and tear from the constant battering on the water’s surface or varnish burnt by salt and sun. Different levels of intervention are proposed and the client is guided through a list of options.

### **EXCELLENCE NOT EXPENSE**

The excellence provided by RAM is not synonymous with expensive luxury or unnecessary interventions. The order of the day is a serious evaluation and not ‘spend, spend, spend’ unless vital to the boat’s survival. Thus it is not uncommon to find a weary Super Ariston with chipped and discoloured surface enter the workshop for basic repairs to its hull to ensure safe navigation, while its much needed cosmetic overhaul will have to wait until another season due to the client’s budget restrictions.

In contrast, a sumptuous Aquarama Special of the last exclusive series from 1996 with a perfect structure can be renovated top to bottom if its varnishes, paints, fittings, upholstery and mechanics are not as picture perfect as they once were when new.

No one need fear being presented with an exorbitant quote; here total respect reigns, not only for the object and the tradition it represents but also for the owner in terms of a common and truly shared passion. Once the right balance is found, treatment can begin. As restoration is traditionally a winter activity, the schedule must be carefully planned to ensure the vast majority of cases are treated before the end of spring.

Maintaining tight schedules is essential, and this is where we still perceive the science of the organisation set up by Carlo Riva in the 1950s. The walls of the workshop are adorned with vintage charts and historical archives showing the specific details of each model.

Upon entry, each boat has its own highly detailed file with its model name, hull number and an exhaustive list of all operations it is due to undergo. This personal record will follow the boat to each work station, accompanied by as many boxes or carts as needed to transport its disassembled parts and accessories, which will never leave the ‘patient’, each one prominently bearing the boat’s reference number.

Depending on the extent of treatment and length of stay, the boat will pass through the hands of experts in five departments: wood, varnish, electrical, mechanical and finishing, before being tested on the lake and given the all-clear stamp for delivery. There are between 15 and 20 specialists from different trades who operate throughout the year. As the wood workshop becomes quiet in the spring some nimble hands will deftly move to the finishing zone which suddenly leaps into action.

Each workshop is under the direction of a highly experienced foreman, who is also responsible for training the younger apprentices whilst Anselmo Vigani and ‘Gigi’ continuously supervise and scrutinize all phases, ready to smooth out any risk of delay in the guaranteed schedules. This highly qualified staff is obviously one of the most fundamental assets of the company. But it is not the only one. The need for a regular supply of precious wood is a task made all the more difficult as it must be anticipated well in advance. Today it is impossible to exactly reproduce a 1950s or 60s model; some precious woods are no longer available.



## How the magic of the Riva varnish is achieved

From the number of layers applied, to the methods used yesterday and today, everything has been said about the veneer of the varnished mahogany Rivas.

The splendour of a Riva finish has an eternal fascination. Here's a quick summary of the process involved in achieving it - one that can take several weeks to achieve perfection. At RAM, a hull undergoes a total of 20 passages in the varnish workshop and receives 19 coats of a clear two-component polyurethane coating generally made by Stoppani or Veneziani.

After applying the mahogany tint on the raw wood, the first step in the varnish process is to apply six layers with a brush, one coat a day after sanding down. This process builds up the thickness of the varnish.

Next, a series of three layers are applied at two-hourly intervals, using a spray gun, and are then sanded down after three to four days of rest.

The operation is repeated three times, resulting in a total of nine layers. Then, a very fine sanding down is carried out before spraying two layers, a process known as final simulation passage, with an interval of between one and one and a half hours between each, before another sanding down.

The process continues with the application of two coats of anti-UV protection, with identical intervals to the preceding applications. The final touch is obtained with a very soft, fine polish that creates the characteristic deep velvety shine of a Riva.

*Above: Aspects of the varnishing process: top and left: sanding, right: spray varnishing*

*Right:* The RAM yard stands at the rear of the basin, next to the separately-owned main Riva building  
*Far right:* A finished Aquarama prepares to leave the yard



*Above:* Three-bladed propeller  
*Above right:* Original fusion moulds are used to fabricate authentic parts

Similarly, a few big production tools such as the special high-pressure moulds for laminated hull side panels were not kept after the closure of the wood department at the Riva-Vickers plant in 1996. So now even more care, time and labour are needed to recreate entirely by hand major parts that were initially designed for easy series production. Thus, a total reconstruction can take up to 3,500 hours, twice the time it took to build the models back in the 1950s.

The accessories that contribute so much to the beauty of these boats have to be totally remanufactured. Fortunately most of the original moulds of the fittings have been religiously safeguarded, especially by the MarinaRiva Company, which provides beautiful chrome features and other items without which a typical Riva would not be a Riva. Sometimes it's the minutest details that are hardest to get right – the speedometers and gauges that only a highly skilled Swiss watchmaker is able to repair, or the old electro-mechanical switches with delicate mechanisms that can no longer be found.

People come from all over the world to benefit from the care offered by this unique clinic. There can, though, remain one dilemma when taking delivery of a restored boat. Confronted by the delicate balance between wood and chrome, paint, varnish and trimmings, how can a loving owner not be tempted to ignore the call of the sea and leave it there in its cradle to be admired as is, perfect and flawless with no risk of dirt or damage?

## Riva history

The Riva boatyard at Sarnico began more than a century ago as a small family workshop, but was founded in its modern version by Carlo Riva in 1953. He built more than 4,000 luxury wooden runabouts in the large facilities which he sold in 1971 to a USA-based group. The famous classic wooden Rivas may be divided into two categories:

### Single-engined models:

Corsaro and Sebino 1950-1953

Florida-Super Florida 1953-1968

Ariston and Super Ariston 1953-1974

Junior 1966-1971

Olympic 1969-1983

### Twin-engined models:

Tritone, Super Tritone, Tritone Aperto, Tritone Speciale 1953-1963.

The Tritone was replaced by the Aquarama, the Super Aquarama, then the Aquarama Special, 1962-1996.

It is estimated that over one-third of the Riva wooden production is still in existence today.

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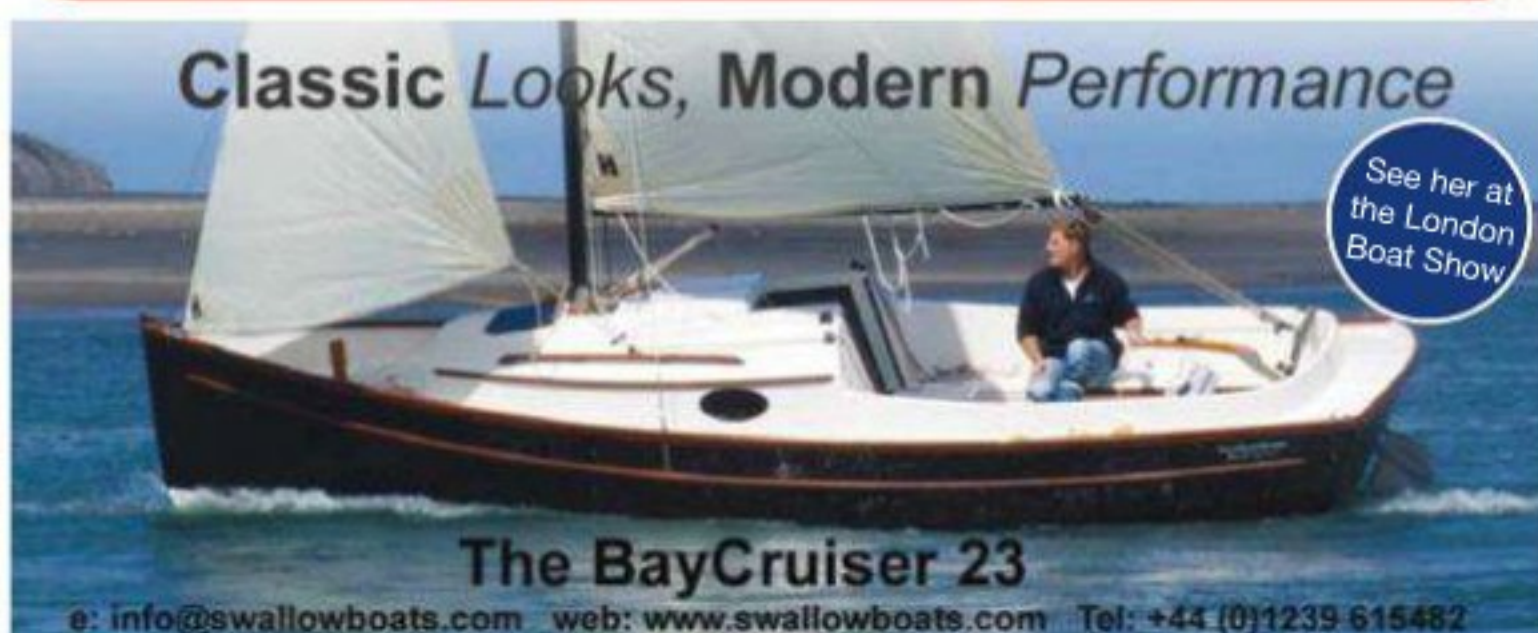


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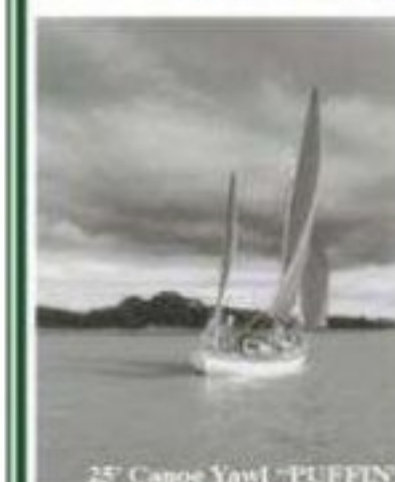


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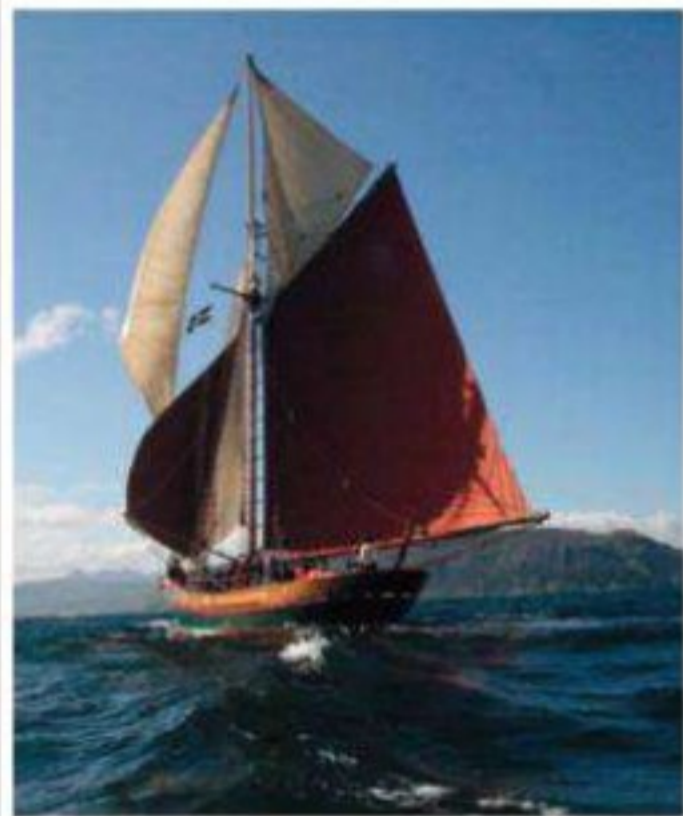
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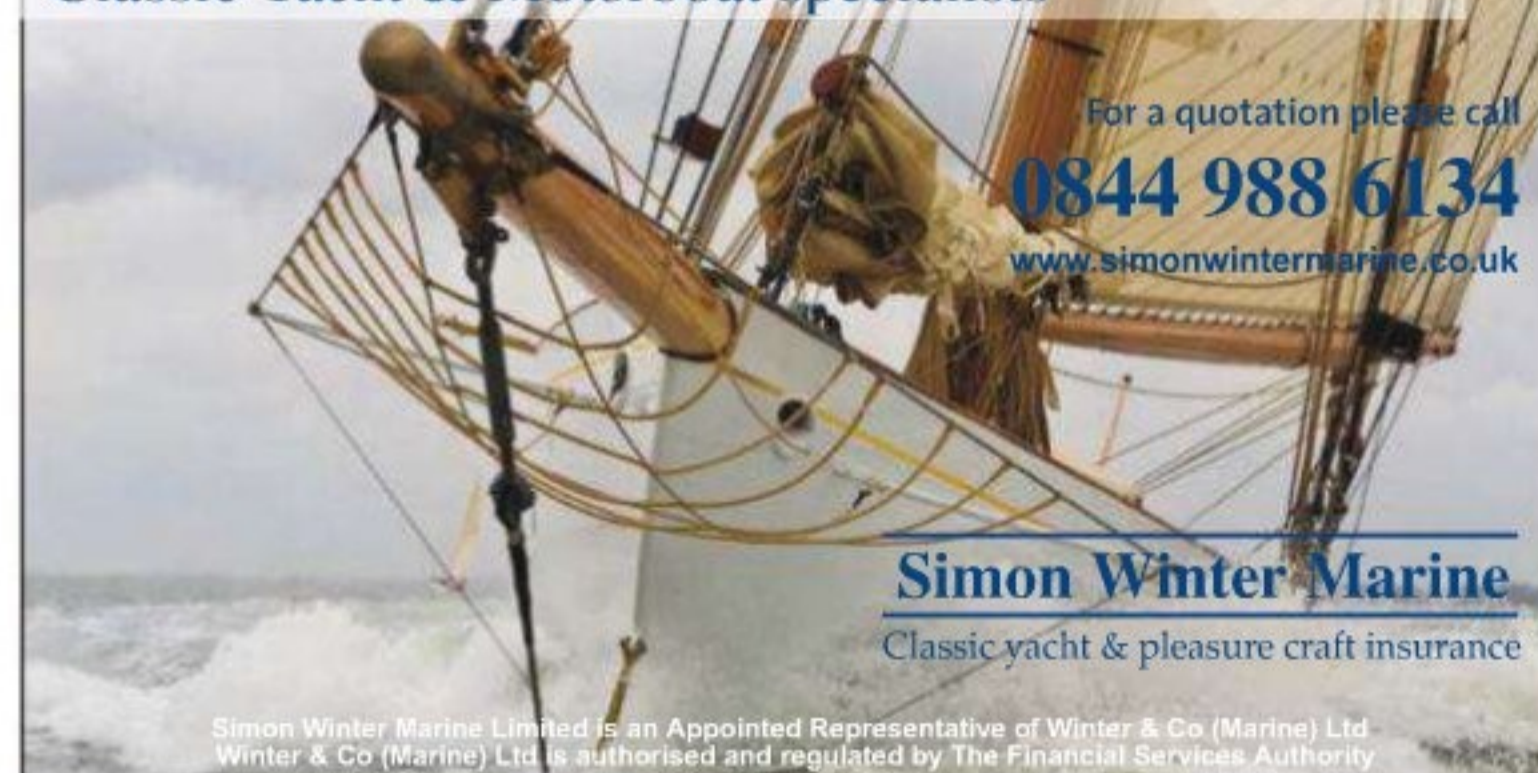
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September 1915 – William Jeckells sits at the sewing machine with Cecil Jeckells to his left

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## LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY

### The pin

In CB276, in an article on the building of the new wooden International One Design *Enigma* in Chester, Nova Scotia, there was a panel profiling the emergence of the Chester IOD Fleet which mentioned that the IOD *Mighty Mo* came to Chester from Scotland.

In fact, the boat has had a long and colourful history. She was built in 1964 in Norway and joined the then Cowes IOD fleet racing from the Isle of Wight. The owner was Mr John Goulandris, a respected and wealthy shipping tycoon. I am told the boat was named after his daughter, a renowned international rower.

The Cowes IOD fleet migrated to Scotland in the early 70s but still retained a following in Cowes – its legacy can be seen in the mural behind the bar at the Royal Corinthian Yacht Club and the picture above the bar at the Royal London Yacht Club.



EILEEN RAMSAY/PPL

A demonstration of this legacy was when I received an email from Rod and Celia Stoner, who live near the Hamble. They both sailed IODs in Cowes many years ago, principally on *Stallion*, owned by Mr M Marcou. Their greatest rival was *Mighty Mo*.

We exchanged many emails, pictures and stories over the summer



*Mighty Mo*, as photographed by Eileen Ramsay... and the pin

and then in one email they told me that 'Mr John' (Goulandris) as he was known, gave every skipper and one of the crew a gold tie pin before the boats left the Solent. They would be honoured if I would accept Rod's gold tie pin as the current owner of *Mighty Mo* and asked me for mailing instructions. I in turn told them that I would be pleased to pick up the pin on my next visit to England in the fall, when visiting my son in boarding school.

We met at the Red Funnel Terminal in Southampton on 19 November and then proceeded to take the ferry to Cowes for lunch at Corries fish and chips. After lunch Rod and Celia presented me with the pin! It is so delicate and stunning and I shall be proud to wear it.

My thanks to Rod and Celia and also to Classic Boat for being the conduit for making this possible and completing the circle from original owner to the current one.

By the way, by chance there is a picture of *Mighty Mo* on [page 55](#) of the same CB276 issue.

Richard Thompson, by email



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### Breast drill, different version

Though an engineer by profession I have been an amateur woodworker all my life and enjoy using hand tools. Over the years I have acquired quite a range. Wherever I am I am irresistibly drawn to old tool outlets – market stalls, car boot sales, secondhand shops etc.

Yesterday, in Tewkesbury, I spotted a Millers Falls breast drill, as featured in Robin Gates' column, CB282, in a tray of old tools outside a secondhand shop. What a coincidence! I had to have it. After a short haggle I obtained it for £15.

However, the model I have differs from the 97 described by Robin. It does not have a ratchet mechanism and has only two pinions, not four. To change from high to low drive, the



large drive gear and spindle are moved to a second bearing, in the frame.

I imagine this model was a simpler, cheaper version of the No 97. The only identification, apart from the maker's name, is the number 118, stamped on the crank arm. Could Robin Gates throw any light on this? Bill Macham, Redditch

## Cruiser Eights

With reference to Class Notes on the International 8-Metres (CB283), the 8 C/Rs, or Cruiser Eights as they were known, were designed with a rather complicated formula which came out at 8 metres! They had cruising as much as racing in mind.

James McGruer did indeed design most of them but there are a few notable exceptions. *Nan of Clynder* (1956) was followed by *Nan of Gare* in 1965 to a Sparkman & Stephens design. Like most of the class, they were built by McGruer & Co at Clynder on the Gareloch. They raced round the buoys on the Clyde every Saturday, and together in West Highland Week and other regattas.

McGruers' last 8 C/R was *Debbie II*, built for Scottish racing driver Ninian Sanderson in 1966. The last of these beautiful yachts was *Sunburst*, designed by David Boyd and built at Robertsons of Sandbank in 1967.

Most of them are still sailing. In the same issue of CB, the iconic *Inismara* (1963) was advertised for sale, p106, and opposite was *Gigi of Clynder* (1960), the only yawl-rigged boat. The photos show their superb lines and attractive sheerline. Colin Tindal, Nairn, nr Inverness.



## Germania

The original *Germania* (CB282) was sold in 1917 to the Norwegian shipping tycoon Christoffer Hannevig.

As a young boy he had been nicknamed 'Excellensen', hence his name *Exen* for the yacht.

A biography, in Norwegian, contains this photo. Hannevig, in cap, is seated at the stern.

Magnus Granrud, Oslo

## Dragon rescue – help offered

**“I am studying the structures of the boat, focusing on traditional building techniques”**

In the December *Classic Boat*, my attention was caught by the letter 'Dragon rescued – but help needed'.

This perfectly meets my interests and occupation and especially the writer's needs seem to fit mine.

I am doing a PhD at the University of Ferrara, on guidelines for restoration of historic and classic boats. We are using a practical case study – the Dragon *Aretusa* ITA-18, built in 1956 by Børrisen. Her construction number is 160. Last

month I evaluated the condition of this boat and I found that the keel is rotten. At present I am drafting up a restoration project and as soon as possible we will begin work. As I am studying the structures of the boat, focusing on traditional building techniques, the restoration project is based on a non-invasive approach, especially in the important phase of keel replacement. Co-operation could be motivating and useful for us both. Leonardo Bortolami, Ferrara, Italy

## Sibbick centenary



Thank you for two wonderful articles about Charles Sibbick and his boats (CB282). Probably not many people know that

he had a great influence on other types of restricted classes and one designs in Europe and was greatly appreciated in the United States because of his fast and beautiful designs.

Let us take a minute on 12 January to remember him, as it will be exactly 100 years since his tragic death. Charles Sibbick (Naval Architect) Interest Association, by email

## Witch's brew

Adrian Morgan's article on ancient recipes for fixing old boats (CB283) reminded me of a recipe for antifouling I found in an old notebook by Basil Lubbock. He owned my yacht *Witch*, and being a writer and historian wrote everything down in notebooks, now held at the NMM.

“1 pint Copal varnish, 1 pint boiled oil, 1lb of red lead, 4oz of copper bronze powder, 4oz arsenic, the same quantity each of chrome yellow and Paris blue. Mix thoroughly, strain and apply. If too thick add more varnish, not oil. It will dry a rich copper colour.”

I guess you could still make it this way, but the environmental police would lock you up.

Martin Nott, Cowes



## READER'S BOAT OF THE MONTH Bank dory, 1884

Richard Pagé of Québec sent details of his Newfoundland Bank dory based on an 1884 design, and chunky. The base is pine, 2in (5mm) thick, and the sides 1in – using 5/4in pine, covered in fibreglass and epoxy. Other woods used are maple, black spruce, oak, white birch and tamarack.

More readers' boats on [www.classicboat.co.uk](http://www.classicboat.co.uk)

"BUT ON THE PLUS SIDE, I'VE FOUND THAT ARTICLE ON CLINKER RESTORATION."



GUY VENABLES

## Complete failure

Peter Willis ponders the compulsion to collect

Completism is something about which I've always felt ambiguous – which is not a good start in this area. It amounts to admitting you're obsessive, but not obsessive enough. The true completist insists on owning not only everything by their favoured writer, singer or whoever, but everything to do with them too. Books about them, documentaries, whatever.

The trouble is, you can end up with an awful lot of dross that way, as well as spending an awful lot of money, and possibly incurring domestic disharmony. My wife once thought it a good idea to move all the Patrick O'Brians (complete set, including the posthumously-published incomplete last draft) into the spare bedroom. Bad idea. I'd never be able to gaze fondly upon them, and worse, a guest might start reading one and ask (or not ask) to borrow it.

The Arthur Ransomes ought to be easy enough: just 12 Swallows and Amazons books. But there are the various editions, the uncompleted last draft (again...), plus other works, biographies and so on... and on. And even I draw the line at the fishing books.



**"I took to describing it as a part-work, and so it is, in its way"**

But the one area where my completist tendencies have been allowed (almost) full rein is *Classic Boat*. Long before I joined the staff I'd amassed a collection comprising every issue. Or very nearly. I do have No 1 (v rare) but there are a handful of surprisingly randomly-spaced copies that have evaded me. If you want to know how much shelf space a full set takes up, it's of the order, up to issue 284, of 2.5 yards (1.25 fathoms – though storing vertically is not advised, nor indeed underwater).

I know I'm not alone, if only from the occasional offers we receive of, usually 'almost complete', sets from owners who are moving, or whose wives (in one recent case, widow) want to see the back of them. We CB addicts clearly have a milder form of the bug than the poor chap in Goldhanger, in the news recently when he was trapped under a collection of, allegedly, 7,000 yachting magazines as his ceiling collapsed under the weight of them stored in the loft.

I do have a friend who owns every *Practical Boat Owner*, neatly arranged with the annual descending stripes on the spines creating a pleasing zigzag effect along the shelves. Why he keeps them I don't know, apart from the fact that he used, occasionally, to write for them. Any five-year block or thereabouts would embrace all the topics covered on a rolling basis.

*Classic Boat*, of course, is different. I took to describing it as a part-work soon after I joined the team here, and so, in its way, it is. Over the years it has covered pretty much every significant boat, or class, or designer, together with a good deal of material about boatyards – both the original builders and the modern restorers, and indeed modern builders. It's an ever-growing work of reference. Not systematic, admittedly, though the random event-driven serendipity of its coverage is part of its charm.

Nor, sadly, exhaustive. Where my completist streak is at its most exposed, and painful, is when, say, a major restoration or new-build, or perhaps simply a very interesting one, takes place, and we fail to cover it. I agonise. It's all very well arguing that we only have so many pages, and so many writers; I still feel a deep sense of failure. In recent years, *Yard News* has helped fill some of the gaps, though even there I'm aware of narratives being started and not brought to completion. I shall continue to beat myself up over it, if nobody minds.

On the other hand, one great advantage of the completist approach is that as long as you own something, you're under no obligation to actually read it. I remember, when I used to read CB in bed, rather than at first-proof stage, all those splendidly worthy John Leather articles I hadn't the heart to tackle. Eventually, of course, I found myself immensely grateful to them as a reference source.

And that's the joy of completism. It's a way of laying hold of the world, or some part of it, and saying "I understand this". Literally, perhaps, "I have grasped this". Maybe the incomplete completist is not such an anomaly after all. One day I *will* track down issue 17. ●



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